# South Carolina Visual and Performing Arts Curriculum Standards 2003



Office of Curriculum and Standards South Carolina Department of Education Columbia, South Carolina

Inez Moore Tenenbaum State Superintendent of Education

# South Carolina Visual and Performing Arts Curriculum Standards

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South Carolina Theatre Association
South Carolina Art Education Association
South Carolina Center for Dance Education
South Carolina Music Educators Association

# **Contents**

Preface	iv
Using This Document	1
South Carolina Dance Curriculum Standards	
Introduction	3
National Dance Content Standards	5
Dance Standards for the Individual Grade Levels	7
Dance Standards across All Grade Levels	23
Dance Glossary	33
South Carolina Music Curriculum Standards	
Introduction	37
National Music Content Standards	40
General Music Standards for the Individual Grade Levels	41
General Music Standards across All Grade Levels	57
Choral Music Standards for the Individual Grade Levels	67
Choral Music Standards across All Grade Levels	79
Instrumental Music Standards for the Individual Grade Levels	84
Instrumental Music Standards across All Grade Levels	92
Music Glossary	97
South Carolina Theatre Curriculum Standards	
Introduction	100
National Theatre Content Standards	102
Theatre Standards for the Individual Grade Levels	103
Theatre Standards across All Grade Levels	116
Theatre Glossary	124
South Carolina Visual Arts Curriculum Standards	
Introduction	128
National Visual Arts Content Standards	130
Visual Standards for the Individual Grade Levels	131
Visual Arts Standards across All Grade Levels	141
Visual Arts Glossary	146

## **Preface**

South Carolina Visual and Performing Arts Curriculum Standards 2003 presents what all of our state's children should know and be able to do in the arts. This comprehensive document addresses dance, music, theatre, and visual arts standards from preschool through advanced high school arts courses. It is intended to be used by policy makers, education administrators, teachers, and instructional and community leaders as a concise statement about expectations for learning in the arts and as the basis for curricula, instruction, and assessment in the four arts disciplines.

This document represents a statewide consensus that has evolved from the dedicated work of hundreds of educators and artists. The process began with the development of the *South Carolina Visual and Performing Arts Framework* in 1993. The next year, the document *National Standards for Arts Education* was made available nationwide, and in 1999 the State Department of Education's *South Carolina Visual and Performing Arts Curriculum Standards* was published. Dance, music, theatre, and visual arts students are heirs to excellent arts opportunities and programs because of the vision and resolve of generations of devoted arts educators in our state and throughout the nation. The *South Carolina Visual and Performing Arts Curriculum Standards 2003* should serve as the foundation of a complete quality arts education system.

All children deserve access to the rich education that the arts provide, regardless of their background, talents, or disabilities. Students with disabilities can derive great benefit from the arts; therefore, arts specialists should be involved in the planning for the education of students with special needs. Arts specialists should also take part in the planning and implementation of artistically gifted and talented programs. Students in these programs in the elementary and middle grades are expected to achieve all the standards listed at their grade levels as well as to demonstrate higher levels of skills and knowledge, deal with more complex examples, and respond to works of art in increasingly sophisticated ways.

The arts standards for young children described in this document were developed through the collaboration of arts specialists and South Carolina Department of Education early childhood consultants. As a result, prekindergarten through kindergarten (preK–K) standards are presented as a separate grade level. The standards for all grades describe the knowledge and skills that should be addressed. However, several preK–K standards start with the phrase "begin to," which means that student mastery is not expected and that formal assessment is not appropriate for these standards. When the standards continue without the "begin to" phrase, however, mastery and assessment of the grades 1–2 standards are expected. The preK–K visual and performing arts standards were developed with the intention that instruction would be provided in schools (with sufficient arts staff and appropriate funding) by arts specialists or by early childhood teachers who had received extensive professional development in arts education. A systematic collaborative effort between elementary arts specialists and early childhood teachers is highly recommended.

Two sets of standards have been created for grades 9–12 because of the enormous differences in the knowledge and skills needed by those students who are specializing in the arts (9–12 advanced). All students are expected to master the 9–12 standards. The advanced standards are

provided to help eligible students qualify for honors credit as described in the State Board of Education's uniform grading policy for students in their third and fourth years of course work.

The implementation of the standards will be supported by a companion document that will include exemplary standards-based lessons, examples of classroom assessment, and excellent recommendations for integrating the arts across the curriculum. The companion document will also address technological needs in the arts and will provide a comprehensive overview of the components (e.g., facilities, staff, schedules, resources, equipment) necessary to provide students opportunities to learn the arts standards.

Both South Carolina Visual and Performing Arts Curriculum Standards 2003 and the companion document drew on the expertise of many preK-16 arts teachers and administrators that were nominated by the professional arts education organizations for dance, music, theatre, and visual arts. We are grateful to all that contributed to this effort.

The legacy of strong arts education in South Carolina continues.

## **Using This Document**

South Carolina's curriculum standards for the arts are based on both the content standards and the achievement standards that are set forth in *National Standards for Arts Education: What Every Young American Should Know and Be Able to Do in the Arts*, a document developed by the Consortium of National Arts Education Associations and published in 1994.

In South Carolina Visual and Performing Arts Curriculum Standards 2003, each of the sections for the four arts disciplines—dance, music, theatre, and visual arts—is introduced by a brief essay that describes and explains the appropriate use of the South Carolina standards in the state's classrooms. Next, in each of the four sections, the national content standards are given verbatim. These national content standards are also repeated throughout the South Carolina curriculum standards in the primary headings (i.e., those designated with roman numerals).

While some changes in the wording of the discipline-specific national achievement standards have been made here, the essential beliefs and intent of these standards remain intact. In addition, our document contains standards that are original and unique to South Carolina.

#### The Two Formats

This document presents the curriculum standards for the four arts disciplines in two formats. First, the standards for the each of the grade levels (preK-K, 1-2, 3-5, 6-8, 9-12, and 9-12 advanced for dance, general music, theatre, and visual arts; 9-12 intermediate, and 9-12 advanced for choral and instrumental music) are given individually. And second, the same standards are given in tables that delineate all grade levels simultaneously. Each format provides a slightly different perspective for administrators and teachers.

Throughout the text of the standards for the individual grade levels, terms that are **defined in the glossary** appear in boldface type.

#### The Alphabetical Labeling

The alphabetical labeling does not imply a hierarchy or any sequence in which the standards should be taught. It is intended, rather, as a means of referencing the standards within each grade span and as means of tracking the development of the standards across the grade levels in the across-grade-level tables. In this format, the standards are aligned horizontally to show the continuum of learning that should occur across the three basic levels of public education—elementary, middle, and high school. The labeling should be helpful for examining both the vertical and the horizontal alignment.

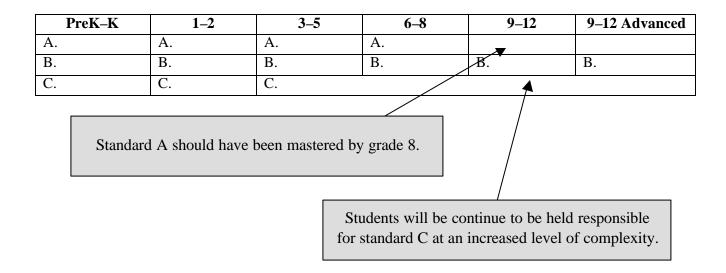
Note: In certain instances, the alphabetical labels of two or more standards at a lower grade level are **combined into one** and become a single standard at a higher grade level (see the "A/B" cell in the graphic on the following page).

#### The Table Cells

• An **empty cell** that occurs in a row *before* a standard has been stated on that row means that the standard is developmentally inappropriate at the more elementary level (see the graphic below).

PreK-l	K	1–2	3–5	(	6–8	9–12	9–12 Advanced
A.	A.		A.	A.		A/B	A/B
B.	B.		B.	B.		<b>*</b>	
	A			C.		<i>/</i> C.	C.
	Standard C is ropriate for g	-	•		throu	dards A and B for ligh 8 have become ard for grades 9 to 1	ne a single

- An **empty cell** occurring *after* a standard has been stated on that row means that the standard should have been mastered prior to this grade level (see the graphic below).
- The **extension of a cell** in a cross-grade-level table indicates that teachers will continue to teach and students will be held responsible for the knowledge and skills in the preceding standard but that more complex content and materials should be used and higher levels of skill expected (see the graphic below).



# South Carolina Dance Curriculum Standards

## Introduction

The South Carolina dance standards are based closely on the dance content and achievement standards outlined in the *National Standards for Arts Education*. Although the dance section of *South Carolina Visual and Performing Arts Curriculum Standards 2003* contains dance curriculum standards for the preK–K, 1–2, 3–5, 6–8, 9–12, and 9–12 advanced grade levels, dance instruction is not always offered at every grade level in a given school district. Therefore, dance teachers—who are held accountable for students' attainment of the dance standards—must understand how the dance standards provide for sequential learning. The following sections explain how students' needs with regard to the dance standards can be met.

**Grades 6–8.** Many school districts in South Carolina do not introduce dance education into the curriculum until the middle school level, and most of these programs are offered as elective courses on a self-select or audition basis. Because many students may enter middle school dance programs with no prior training or experience, it is imperative that the 6–8 grade levels be regarded, along with preK–5, as foundational years. In the absence of programs at the elementary level, the dance educator must provide the background knowledge and skills contained in the preK–5 standards. It is therefore of critical importance that the scheduling of dance classes at the middle school level allow for enough instructional time to address the preK–5 and the 6–8 standards. Teachers for whom contact hours are limited to nine-week exploratory courses or semester-long courses cannot realistically be expected to address all of the 6–8 standards.

**Grades 9–12.** As is the case for introductory middle school dance programs, high school dance courses that serve as a student's initial exposure to dance education should ensure that the scheduling of such courses provides ample time for the dance educator to provide the background knowledge and for students to build basic skills in addition to addressing the 9–12 standards.

**Grades 9–12 Advanced.** These standards are designed to reflect the highest possible levels of achievement in dance at the high school level and should form the basis of dance courses that are designated as Advanced Placement, Honors, or Gifted and Talented, or of courses that are integrated into advanced programs such as the International Baccalaureate. High schools that aspire to build advanced courses to meet the 9–12 advanced standards should have strong feeder elementary or middle school dance programs in place to ensure that these standards can be achieved.

Although the national dance content standards are numbered I through VII, the arrangement of these standards is not meant to suggest a sequence or hierarchy. Rather, the concepts contained within the various standards often overlap or are related to one another and are separated into strands only for the purpose of formatting this document. Richly designed curriculum and instruction should integrate many standards within a unit of study, thus enabling students to see the connections among the seven strands of the dance discipline.

## **National Dance Content Standards**

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

**Overview:** The California dance standards define the term *technique* as "the physical skills of a dancer that enable him or her to execute the steps and movements required in different dances" [Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten through Grade Twelve (Sacramento: California Department of Education, 2001), 39. The full text of the California standards document is available on-line at <a href="http://www.cde.ca.gov/board/pdf/dance.pdf">http://www.cde.ca.gov/board/pdf/dance.pdf</a>]. Technique is necessary for students to become literate in dance basics and to acquire skills necessary to perform dance safely. Students need to be engaged in activities involving body awareness, movement **exploration**, and the understanding of the dance elements—body, time, **space**, and energy/force—in order to recognize how movement is fundamental to all human activity.

**II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

**Overview**: Creative problem solving is basic to our daily lives and essential to the role of a choreographer. How we structure our world through principles and processes reflects our perceptions as active members of a society. Students will experience the elements of **composition** by engaging in the processes of improvising, composing, refining, presenting, and evaluating a dance product.

**III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

**Overview:** The art of dance allows one to communicate ideas, concepts, and emotions nonverbally. Students will acquire the skills to create and interpret ideas, concepts, and feelings through dance.

**IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

**Overview**: Acquiring the skills for perceiving, responding, and analyzing multiple solutions to a problem is necessary for students to become productive in today's society. Students will develop skills to critically and creatively analyze works of dance and make decisions regarding their own creative choices.

V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

**Overview**: Dance is a link to the past and is an inseparable part of cultural understanding. Students will examine the role of dance in historical contexts and diverse social and cultural styles by studying various historical periods and cultures. This study enables the student to develop the basic knowledge and skills necessary to appreciate and understand humanity.

## VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

**Overview:** Vigorous movement is essential for personal health. Through dance, students learn how to respect their bodies; maintain healthy levels of strength, flexibility, and endurance; and appreciate the importance of proper nutrition for an active lifestyle.

## VII. CONNECTIONS. Making connections between dance and other disciplines.

**Overview:** Dance is an integral part of every society that connects its past with the present through its various artistic and recreational outlets. Students will recognize the connections between dance and other subject areas while connecting dance to lifelong learning and career skills.

## **Dance Standards for the Individual Grade Levels**

#### **Grades PreK-K**

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

#### Students will

- A. Demonstrate **nonlocomotor movements** (e.g., bend, twist, stretch, **swing**).
- B. Demonstrate basic **locomotor movements** (e.g., walk, run, hop, jump).
- D. Use their bodies to create shapes at low, middle, and high levels.
- E. Create, demonstrate, and imitate straight and curved **pathways** using **locomotor** and **nonlocomotor movements**.
- F. Safely maintain personal and **general space** while moving.
- G. Start, change, and stop movement in response to a rhythm.
- I. Demonstrate **kinesthetic** awareness by moving body parts in isolation.
- **II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

#### Students will

- A. Use **improvisation** to discover and invent movement and to solve movement problems.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.
- H. Demonstrate the following partnering skills: copying, leading, following, and mirroring.
- J. Translate simple motif writing into movement.
- **III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

#### Students will

- A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).
- B. Participate in class discussions about interpretations of and responses to dances.
- E. Improvise, create, and perform dances that communicate feelings and ideas.
- **IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

- A. Generate multiple solutions to a simple movement problem (e.g., creating rounded shapes); then identify their favorite solution and defend their choice.
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

**V. HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

- A. Perform simple **folk dances** from various cultures.
- C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).
- VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

Students will

A. Give examples of how healthy practices enhance one's ability to dance.

VII. CONNECTIONS. Making connections between dance and other disciplines.

Students will

A. Respond to a dance by using another art form (e.g., drawing, painting, singing).

#### Grades 1-2

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

#### Students will

- A. Demonstrate **nonlocomotor movements** (e.g., bend, twist, stretch, **swing**).
- B. Demonstrate basic **locomotor movements** (e.g., walk, run, hop, jump).
- D. Use their bodies to create shapes at low, middle, and high levels.
- E. Create, demonstrate, and imitate straight and curved **pathways** using **locomotor** and **nonlocomotor movements**.
- F. Safely maintain personal and **general space** while moving.
- G. Start, change, and stop movement in response to a rhythm.
- I. Demonstrate **kinesthetic** awareness by moving body parts in isolation.
- **II. CHOREOGRAPHY**. Understanding choreographic principles, processes, and structures.

#### Students will

- A. Use **improvisation** to discover and invent movement and to solve movement problems.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C. Create and repeat a simple sequence with a beginning, middle, and end, both with and without rhythmic accompaniment; identify each of the parts of the sequence.
- H. Demonstrate the following partnering skills: copying, leading, following, and mirroring.
- J. Translate simple motif writing into movement.
- **III. NONVERBAL COMMUNICATION**. Understanding dance as a way to create and communicate meaning.

#### Students will

- A. Describe how dance is different from other forms of human movement (e.g., sports maneuvers, everyday gestures).
- B. Participate in class discussion about interpretations of and responses to dance.
- E. Improvise, create, and perform dances that communicate feelings and ideas.
- **IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

- A. Generate multiple solutions to a simple movement problem (e.g., creating rounded shapes); then identify their favorite solution and defend their choice.
- C. Describe the technical and artistic components of various forms of dance.
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will

- A. Perform simple **folk dances** from various cultures.
- C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).
- E. Identify contemporary Western theatrical dance forms (e.g., ballet, modern, tap, jazz).
- F. Identify some of the dance artists (e.g., performers, teachers, choreographers) associated with Western theatrical dance forms.

#### VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

Students will

A. Give examples of how healthy practices enhance one's ability to dance.

#### VII. CONNECTIONS. Making connections between dance and other disciplines.

- A. Respond to a dance by using another art form; explain the connections between the dance and their response to it (e.g., how their painting reflects the dance one saw).
- B. Create a simple dance that demonstrates understanding of a concept or idea from another discipline (e.g., symmetry, asymmetry).

#### Grades 3–5

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

#### Students will

- A/B. Demonstrate strength, flexibility, agility, and coordination in **locomotor** and **nonlocomotor movements**.
- C. Identify and demonstrate basic dance steps, positions, and patterns for dance from two different styles or **genres** (e.g., ballet, modern, tap, social, folk).
- D/E. Transfer a simple rhythmic pattern from the visual to the **kinesthetic** (e.g., create a dance sequence based on the patterns found in a work of visual art).
- F. Safely maintain personal and **general space** while moving.
- G. Transfer a simple rhythmic pattern from the auditory to the **kinesthetic**.
- H. Identify and demonstrate a range of **movement qualities** (e.g., sharp, smooth, **swinging**, shaking, loose).
- I. Demonstrate increasing **kinesthetic** awareness, concentration, and focus in performing movement skills.
- J. Demonstrate accurate memorization and reproduction of movement sequences.
- K. Describe the action (e.g., skip, gallop) and movement elements (e.g., **levels**, **direction**) in a brief movement study.

#### **II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

- A. Use **improvisation** to discover and invent movement and to solve movement problems.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C. Create a dance **phrase**, repeat it, and then vary it by making changes in the time, **space**, and/or force/energy.
- D. Create original dance **phrases** or brief movement studies that demonstrate the principles of visual design and spatial dynamics.
- E. Create original dance **phrases** or brief movement studies that demonstrate the principles of contrast and transition.
- F. Identify and demonstrate the structures or forms of **AB**, **ABA**, **canon**, call and response, and narrative.
- G. Work alone, with a partner, or in a small group during the choreographic process.
- H. Demonstrate the following partnering skills to create visually interesting still shapes: creating contrasting and complementary shapes and receiving and supporting small amounts of weight (leaning rather than lifting).
- I. Analyze and describe the choreographic tools used in major dance works and in those of their peers.
- J. Use motif writing to create and record brief dance **phrases**.

# **III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

#### Students will

- A. Demonstrate the difference between pantomiming and abstracting a gesture.
- B. Participate in class discussions about interpretations of and responses to dances.
- C. Explain how different accompaniment (e.g., sound, music, spoken text) can affect the meaning of a dance.
- D. Explain how lighting, costuming, props, and other scenic elements can contribute to the meaning of a dance.
- E. Create a dance that communicates a topic of personal significance to them.

# **IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

#### Students will

- A. Generate multiple solutions to a complex movement problem (e.g., moving through **space** in a curving pathway while changing **levels**); then identify the most interesting solutions and defend their choices.
- B. Compare and contrast two very different dance **compositions** in terms of **space** (e.g., shape, **pathways**), time (e.g., rhythm, **tempo**), and force/energy/**movement qualities** (e.g., weight, flow).
- C. Identify possible aesthetic criteria for evaluating dance (e.g., skill of performers, originality, visual and/or emotional impact, variety, coherence, **unity**, contrast).
- D. Participate in class discussions about the nature of dance (e.g., what dance is, what qualities establish dance as a unique art discipline and distinguish it from other art forms).
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

# V. HISTORY AND CULTURE. Demonstrating and understanding dance in various cultures and historical periods.

- A. Perform folk and/or classical dances from at least two cultures and describe similarities and differences in the steps and movement styles.
- B. Identify a variety of American folk, social, and theatrical dances.
- C. Describe the cultural/historical context of various dances.
- D. Describe the role of dance in at least two different cultures or historical periods.
- E. Perform basic steps from two contemporary theatrical forms of dance and describe the similarities and differences in these two dance forms.
- F. Identify dance artists who are acknowledged innovators in theatrical dance; identify some of the dance works of these artists.
- G. Perform brief movement sequences from masterworks or etudes based on masterworks (with all copyright restrictions observed).

#### VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

#### Students will

- A. Give examples of how healthy practices enhance one's ability to dance.
- B. Explain strategies for treating and preventing dance injuries.
- C. Identify exercises to warm up specific muscle groups and discuss how warming up prepares the body for dancing.

#### VII. CONNECTIONS. Making connections between dance and other disciplines.

- A. Create a project that reveals similarities and differences among the arts.
- B. Cite examples of concepts used both in dance and in a discipline outside the arts (e.g., shapes in geometry, balance in the natural sciences, pattern in math).
- C. Compare the choreographic process to the process of scientific inquiry (i.e., making observations; questioning; reviewing what is already known; planning investigations; using tools to gather, analyze, and interpret data; proposing answers and explanations; making predictions; and communicating the result).
- D. Compare and contrast live dance and dances choreographed for film/video with respect to the performance medium.
- E. Identify applications of technology in the field of dance (e.g., technical production, documentation, research, **choreography**, reconstruction of historical dance works).

#### Grades 6-8

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

#### Students will

- A/B. Demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the use of breath to support movement.
- C. Identify and demonstrate basic dance steps, positions, and patterns for dance from at least four different styles or **genres** (e.g., ballet, modern, tap, social, folk).
- D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the **kinesthetic** (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).
- F. Safely maintain personal and **general space** while moving.
- G. Transfer a complex rhythmic pattern from the auditory to the **kinesthetic**.
- H. Identify and demonstrate a range of **movement qualities** (e.g., **sustained**, **percussive**, **vibratory**, **bound**, **free flowing**).
- I. Demonstrate increasing **kinesthetic** awareness, concentration, and focus in performing movement skills.
- J. Demonstrate accurate memorization and reproduction of movement sequences.
- K. Describe the action and movement elements observed in a dance, using the appropriate movement/dance vocabulary.
- L. Refine technique through teacher evaluation and correction.

#### **II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

- A. Use **improvisation** to generate movement for **choreography**.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C. Create variations on an original **phrase** by using a variety of processes to **manipulate** dance **phrases** and to determine the order in which movements will occur (e.g., **fragmentation, augmentation, diminution**, transposition, reordering, chance).
- D. Create solo and group **compositions** that demonstrate the principles of visual design and spatial dynamics.
- E. Create solo and group **compositions** that demonstrate the principles of contrast and transition.
- F. Create brief solo and group **compositions** that demonstrate a variety of structures (e.g., **theme and variation, rondo, canon**, selected contemporary forms).
- G. Work alone, with a partner, or in a small group during the choreographic process.
- H. Demonstrate the following partnering skills while moving through **space**: creating contrasting and complementary shapes and receiving and supporting weight.
- I. Analyze and describe the choreographic tools used in major dance works and in those of their peers.
- J. Translate basic dance notation into movement and use notation to record dance phrases.

# **III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

#### Students will

- A. Demonstrate the difference between pantomiming and abstracting a gesture.
- B. Explain how personal experience can influence the interpretation of a dance.
- C. Select accompaniment (e.g., sound, music, spoken text) that supports the meaning of a dance they have created.
- D. Describe lighting, costuming, props, and other scenic elements that contribute to the meaning of a dance they have created.
- E. Create a dance that communicates a topic of personal significance to them.

# **IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

#### Students will

- A. Create a movement problem and demonstrate multiple solutions; then identify the most interesting solutions and defend their choices.
- B. Compare and contrast two subtly differing dance **compositions** in terms of **space** (e.g., shape, **pathways**), time (e.g., rhythm, **tempo**), and force/energy/**movement qualities** (e.g., weight, flow).
- C. Formulate opinions about the quality of dances on the basis of established criteria.
- D. Participate in class discussions about the nature of dance (e.g., what dance is, what qualities establish dance as a unique art discipline and distinguish it from other art forms).
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

# V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

- A. Perform complex folk, social, and/or classical dances from at least five cultures and describe similarities and differences in the steps and movement styles.
- B. Perform a variety of twentieth-century American folk, social, and/or theatrical dances.
- C. Research a dance from a different culture or historical period; then effectively share that dance with their peers and describe its cultural or historical context.
- D. Describe the role of dance in a variety of cultures or historical periods.
- E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.
- F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, choreographers, teachers) to the art of theatrical dance.
- G. Perform brief movement sequences from masterworks or etudes based on masterworks (with all copyright restrictions observed).

#### VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

#### Students will

- A. Identify at least five goals to improve their own dancing and explain how they plan to reach these goals.
- B. Explain strategies for treating and preventing dance injuries.
- C. Create original warm-up exercises and discuss how these exercises prepare the body and mind for functional and expressive purposes.
- D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.
- E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

#### VII. CONNECTIONS. Making connections between dance and other disciplines.

- A. Create a project that reveals similarities and differences among the arts.
- B. Cite examples of concepts used both in dance and in disciplines outside the arts (e.g., human anatomy in science, shape in architecture, historical dance works in social and political history).
- C. "Analyze the choreographic process and its relation to the writing process (e.g., brainstorming, exploring and developing ideas, putting ideas into a form, sequencing)" [Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten through Grade Twelve, 17].
- D. Create a dance intended for video: draw a storyboard that illustrates the various shots, camera angles, and effects that would be used to videotape and edit the dance.
- E. Demonstrate basic proficiency in at least two technological applications related to dance (e.g., LifeForms software, information retrieval via the Internet, videotaping and editing).

#### Grades 9–12

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

#### Students will

- A/B. Demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the use of breath to support movement.
- C. Identify and demonstrate complex steps and patterns from at least four dance styles and **genres** (e.g., ballet, modern, tap, social, folk).
- D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the **kinesthetic** (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).
- F. Safely maintain personal and **general space** while moving.
- G. Demonstrate rhythmic acuity dancing with and without sound accompaniment.
- H. Create and perform combinations and variations with a broad range of **movement** qualities.
- I. Demonstrate **projection** while performing dance.
- J. Remember and reproduce entire dance works.
- K. Use correct dance terminology when describing dance works.
- L. Refine technique through teacher evaluation and correction.

#### **II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

- A. Use **improvisation** to generate movement for **choreography**.
- B. Improvise, compose, and perform dance **phrases** based on a variety of stimuli (e.g., sensory cues, ideas, moods).
- C/D/E/F. Choreograph a duet, trio, or larger group dance that demonstrates an understanding of choreographic principles, processes, and structures.
- G. Work alone, with a partner, or in a small group during the choreographic process.
- H. Use partnering skills to generate choreography that incorporates contact (e.g., weight sharing and lifting).
- I. Compare and contrast two choreographic processes and define the choreographic principles being used in each.
- J. Translate basic dance notation into movement and use notation to record dance phrases.

# **III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

#### Students will

- A. Formulate and answer questions about how movement choices in dance communicate abstract ideas.
- B. Compare and contrast the way that meaning is communicated in two choreographic works.
- C. Select accompaniment (e.g., sound, music, spoken text) that supports the meaning of a dance they have created.
- D. Design and/or execute lighting, costuming, props, and/or other scenic elements that contribute to the meaning of a dance they have created.
- E. Create an original dance work that communicates a contemporary social theme.

# **IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

#### Students will

- A. Create a dance and revise it over time, articulating why they made the artistic decisions that they did and what was lost or gained by those decisions.
- B. Compare and contrast two subtly differing dance **compositions** in terms of **space** (e.g., shape, **pathways**), time (e.g., rhythm, **tempo**), and force/energy/**movement qualities** (e.g., weight, flow).
- C. Develop a set of aesthetic criteria and apply them in evaluating their own dance work and that of others.
- D. Formulate and answer their own aesthetic questions (e.g., "What is it that makes a particular dance unique?" "How much can one change a dance before it becomes a different dance?").
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

# V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

- A/B Perform a variety of Western and non-Western dance forms and describe their traditions.
- C. Create a time line illustrating important dance events, placing them in social, historical, cultural, and political contexts.
- D. Analyze and describe how dance and dancers are portrayed in contemporary media.
- E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.
- F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, teachers, choreographers) to the art of theatrical dance.
- G. Perform entire repertory etudes and/or masterworks (with all copyright restrictions observed).

#### VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

#### Students will

- A. Evaluate their physical strengths and weaknesses with regard to the mastery of dance technique and develop realistic goals and strategies for improvement and/or maintenance.
- B. Explain strategies for treating and preventing dance injuries.
- C. Create an extended warm-up sequence and teach it to their peers; discuss the relationship between the warm-up and the dance activity that follows it.
- D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.
- E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

#### VII. CONNECTIONS. Making connections between dance and other disciplines.

- A. Create an interdisciplinary project (i.e., one that includes dance and two other arts disciplines) based on a theme that they themselves identify.
- B/C. Compare and contrast dance and other disciplines with regard to fundamentals such as materials, elements, processes, and ways of communicating meaning.
- D. Create a dance intended for video and then draw a storyboard that illustrates the various shots, camera angles, and effects that would be used to videotape and edit the dance.
- E. Create an interdisciplinary project that demonstrates how technology can be used to reinforce, enhance, or alter the dance idea.

#### Grades 9-12 Advanced

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

Students will

- A/B. Demonstrate consistency and reliability of technique and performance skills (e.g., preparation, clarity, musicality, stylistic nuance).
- C. Identify and demonstrate complex steps and patterns from at least four dance styles and **genres** (e.g., ballet, modern, tap, social, folk).
- D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the **kinesthetic** (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, replicate the spatial pattern of a set dance sequence).
- F. Safely maintain personal and **general space** while moving.
- G. Demonstrate rhythmic acuity dancing with and without sound accompaniment.
- H. Create and perform combinations and variations with a broad range of **movement** qualities.
- I. Demonstrate **projection** while performing dance.
- J. Remember and reproduce entire dance works.
- K. Use correct dance terminology when describing dance works.
- L. Refine technique through self-evaluation and correction.
- **II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

Students will

- A/B. Create original dance works with coherence and aesthetic **unity**.
- C/D/E/F. Choreograph a duet, trio, or larger group dance that demonstrates an understanding of choreographic principles, processes, and structures.
- G. Direct or facilitate a group of dancers during the choreographic process.
- H. Use partnering skills to generate choreography that incorporates contact (e.g., weight sharing and lifting).
- I. Analyze and describe how a choreographer **manipulated** and developed the basic movement content in a dance.
- J. Use dance notation as a tool for the documentation and reconstruction of **choreography**.
- **III. NONVERBAL COMMUNICATION.** Understanding dance as a way to create and communicate meaning.

- A/B. Consider a dance from a variety of perspectives and explain ways that this particular dance creates and conveys meaning.
- C/D/E. Create original dance works that have coherence and aesthetic **unity** and that integrate the full spectrum of production elements (e.g., sound, light, costuming) to communicate contemporary social themes.

# **IV. CRITICAL AND CREATIVE THINKING.** Applying and demonstrating critical and creative thinking skills in dance.

#### Students will

- A. Discuss how critical and creative thinking skills developed in dance are applicable to a variety of careers.
- B. Analyze and describe choreographers' choices with respect to manipulation of dance elements in a variety of dance styles and **genres**.
- C. Analyze issues of ethnicity, gender, socioeconomic class, age, and/or physical condition in relation to the evaluation of dances.
- D. Formulate and answer their own aesthetic questions (e.g., "What is it that makes a particular dance unique?" "How much can one change a dance before it becomes a different dance?").
- E. Demonstrate appropriate audience behavior while watching and responding to dance performances.

# V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

#### Students will

- A/B Perform a variety of Western and non-Western dance forms and describe their traditions.
- C/D. Compare and contrast the role and significance of dance in two or more social, historical, cultural, and/or political contexts.
- E. Perform complex steps from two contemporary theatrical forms of dance and describe similarities and differences in these two dance forms.
- F. Analyze and describe the contributions of a variety of dance artists (e.g., performers, teachers, choreographers) to the art of theatrical dance.
- G. Perform entire repertory etudes and/or masterworks (with all copyright restrictions observed).

#### VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

- A. Describe the progress toward healthful living that their study of dance has helped them to make.
- B. Describe challenges facing professional performers in maintaining healthy lifestyles.
- C. Create an extended warm-up sequence and teach it to their peers; discuss the relationship between the warm-up and the dance activity that follows it.
- D. Compare and contrast historical and cultural images of the body in dance with those that appear in contemporary media.
- E. Identify the benefits of dancing as part of a healthy lifestyle for people of all ages.

## VII. CONNECTIONS. Making connections between dance and other disciplines.

- A. Compare a choreographic work to another artwork from the same culture and historical period in terms of how the two works reflect the particular artistic, cultural, and historical context.
- B/C. Compare and contrast dance and other disciplines with regard to fundamentals such as materials, elements, and ways of communicating meaning.
- D/E. Create an interdisciplinary project using media technologies (e.g., video, computer) that presents dance in a new or enhanced form (e.g., video dance, video/computer-aided live performance, animation).

# **Dance Standards across All Grade Levels**

**I. TECHNIQUE.** Identifying and demonstrating movement elements and skills in performing dance.

PreK-K 1-2	3–5	6–8	9–12	9–12 Advanced
PreK–K  1–2  A. Demonstrate nonlocomotor movements (e.g., bend, twist, stretch, swing).  B. Demonstrate basic locomotor movements (e.g., walk, run, hop, jump).	A/B. Demonstrate strength, flexibility, agility, and coordination in locomotor and nonlocomotor movements.  C. Identify and demonstrate basic dance steps, positions,	A/B. Demonstrate the following movement skills and explain the underlying principles: skeletal alignment, balance, initiation of movement, articulation of isolated body parts, weight shift, elevation and landing, fall and recovery, contraction and release, and the use of breath to support movement.  C. Identify and demonstrate complex steps and least four dance steps, positions, and (e.g., ballet, model)		A/B. Demonstrate consistency and reliability of technique and performance skills (e.g., preparation, clarity, musicality, stylistic nuance). emonstrate d patterns from at tyles and genres
D. Use their bodies to create shapes at low, middle, and high levels.  E. Create, demonstrate, and imitate straight and curved pathways using locomotor and nonlocomotor movements.	and patterns for dance from two different styles or genres (e.g., ballet, modern, tap, social, folk).  D/E. Transfer a simple spatial pattern from the visual to the kinesthetic (e.g., create a dance sequence based on the patterns found in a work of visual art).	positions, and patterns for dance from at least four different styles or genres (e.g., ballet, modern, tap, social, folk).  D/E. Transfer a complex spatial pattern (e.g., circle, spiral) from the visual to the kinesthetic (e.g., use a spatial pattern found in the surrounding environment to create a similar spatial pattern in a movement sequence, or replicate the spatial pattern of a set dance sequence).		
F. Safely maintain personal and gene	ral space while movi	ng.		
G. Start, change, and stop movement in response to a rhythm.	*	G. Transfer a complex rhythmic pattern from the auditory to the kinesthetic. H. Identify and	G. Demonstrate rl dancing with and accompaniment.  H. Create and per	without sound
	demonstrate a range of movement qualities (e.g., sharp, smooth, swinging, shaking, loose).	demonstrate a range of movement qualities (e.g., sustained, percussive, vibratory, bound, free flowing).	combinations and	

## I. TECHNIQUE. Identifying and demonstrating movement elements and skills in performing dance.

## **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
I. Demonstrate kir	nesthetic	I. Demonstrate increasing kinesthetic		I. Demonstrate projection while	
awareness by mov	ring body parts in	awareness, concent	ration, and focus	performing dance.	
isolation.		in performing move	ement skills.		
		J. Demonstrate acc	urate	J. Remember and	reproduce entire
		memorization and	reproduction of	dance works.	
		movement sequence	es.		
		K. Describe the	K. Describe the	K. Use correct dan	ce terminology
		action (e.g., skip,	action and	when describing d	ance works.
		gallop) and	movement		
		movement	elements		
		elements (e.g.,	observed in a		
		levels, direction)	dance, using the		
		in a brief	appropriate		
		movement study.	movement/		
			dance		
			vocabulary.		
			L. Refine techniq	ue through teacher	L. Refine
	eva		evaluation and co	rrection.	technique
					through self-
					evaluation and
					correction.

# **II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

PreK-K	1–2	3–5	6–8	9–12	9-12 Advanced
	ion to discover and	invent movement	A. Use improvisation		A/B. Create
and to solve move	ment problems.		movement for chore	eography.	original dance
					works with
					coherence and
D. I.	1 0			1.	aesthetic unity.
B. Improvise, com cues, ideas, moods		lance phrases based	on a variety of stimu	li (e.g., sensory	
C. Create and repe		C. Create a dance	C. Create		graph a duet, trio,
sequence with a be		phrase, repeat it,	variations on an	or larger group d	
and end, both with		and then vary it	original phrase by		understanding of
rhythmic accompa	•	by making	using a variety of	choreographic pr	
each of the parts of	f the sequence.	changes in the	processes to	processes, and st	ructures.
		time, space,	manipulate dance		
		and/or	phrases and to		
		force/energy.	determine the		
			order in which		
			movements will		
			occur (e.g., fragmentation,		
			augmentation, diminution,		
			1		
			transposition, reordering,		
			chance).		
			Chance).		

# II. CHOREOGRAPHY. Understanding choreographic principles, processes, and structures.

Students will PreK–K	1–2	3–5	6–8	9–12	9–12 Advanced
TICK-K	1-2	D. Create	D. Create solo	7-12	7-12 Auvanceu
		original dance	and group		
		phrases or brief	compositions		
		movement	that demonstrate		
		studies that	the principles of		
		demonstrate the	visual design		
		principles of	and spatial		
		visual design	dynamics.		
		and spatial	dynamics.		
		dynamics.			
		E. Create	E. Create solo		
		original dance	and group		
		phrases or brief	compositions		
		movement	that demonstrate		
		studies that	the principles of		
		demonstrate the	contrast and		
		principles of	transition.		
		contrast and	transition.		
		transition.			
		F. Identify and	F. Create brief		
		demonstrate the			
		structures or	solo and group		
		forms of AB,	compositions that demonstrate		
		ABA, canon,	a variety of		
		call and	structures (e.g.,		
		response, and	theme and		
		narrative.	variation, rondo,		
		marrative.	canon, selected		
			contemporary		
			forms).		
		G Work alone wi	th a partner, or in a	small groun	G. Direct or
		during the choreog	_	sman group	facilitate a group of
		during the choices	Stupine process.		dancers during the
					choreographic
					process.
H. Demonstrate th	e following	H. Demonstrate	H. Demonstrate	H. Use partneri	ng skills to generate
partnering skills: c	•	the following	the following	choreography th	
following, and min		partnering skills	partnering skills		eight sharing and
10110 111118, 41110 11111		to create visually	while moving	lifting).	B 0
		interesting still	through space:	11111119)	
		shapes: creating	creating		
		contrasting and	contrasting and		
		complementary	complementary		
		shapes and	shapes and		
		receiving and	receiving and		
		supporting small	supporting		
		amounts of	weight.		
		weight (leaning			
		rather than			
		lifting).			
		. 6/	l .	L	

# **II. CHOREOGRAPHY.** Understanding choreographic principles, processes, and structures.

## **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
		I. Analyze and des	cribe the	I. Compare and	I. Analyze and
		choreographic tool	s used in major	contrast two	describe how a
		dance works and in	n those of their	choreographic	choreographer
		peers.		processes and	manipulated and
				define the	developed the
				choreographic	basic movement
				principles being	content in a
				used in each.	dance.
J. Translate simple	e motif writing	J. Use motif J. Translate basic dance no		dance notation	J. Use dance
into movement.		writing to create into movement ar		nd use notation to	notation as a
		and record brief	record dance phra	ases.	tool for the
		dance phrases.			documentation
		_			and
					reconstruction of
					choreography

# III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

PreK-K	1–2	3–5	6–8	9–12	9-12 Advanced
A. Describe how		A. Demonstrate th	e difference	A. Formulate	A/B. Consider a
from other forms	of human	between pantomin	ning and	and answer	dance from a
movement (e.g., s	ports maneuvers,	abstracting a gestu	ire.	questions about	variety of
everyday gestures	).			how movement	perspectives and
				choices in dance	explain ways
				communicate	that this
				abstract ideas.	particular dance
-	lass discussions abo	out interpretations	B. Explain how	B. Compare and	creates and
of and responses t	o dances.		personal	contrast the way	conveys
			experience can	that meaning is	meaning.
			influence the	communicated	
			interpretation	in two	
			of a dance.	choreographic	
				works.	

# III. NONVERBAL COMMUNICATION. Understanding dance as a way to create and communicate meaning.

## **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
			C. Select accomp	oaniment (e.g.,	C/D/E. Create
			sound, music, spoken text) that		original dance
		accompaniment	supports the mea	ning of a dance	works that have
		(e.g., sound,	they have created	<b>l</b> .	coherence and
		music, spoken			aesthetic unity
		text) can affect			and that
		the meaning of a			integrate the full
		dance.			spectrum of
		D. Explain how	D. Describe	D. Design	production
		lighting,	lighting,	and/or execute	elements (e.g.,
		costuming,	costuming,	lighting,	sound, light,
		props, and other	props, and	costuming,	costuming) to
		scenic elements	other scenic	props, and/or	communicate
		can contribute to	elements that	other scenic	contemporary
		the meaning of a	contribute to	elements that	social themes.
		dance.	the meaning of	contribute to the	
			a dance they	meaning of a	
			have created.	dance they have	
				created.	
E. Improvise, crea	ite, and perform	E. Create a dance t	that	E. Create an	
dances that comm		communicates a to	pic of personal	original dance	
and ideas.	<u> </u>	significance to the		work that	
				communicates a	
				contemporary	
				social theme.	

# IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

Students will							
PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced		
A. Generate multip	ple solutions to a	A. Generate	A. Create a	A. Create a	A. Discuss how		
simple movement	problem (e.g.,	multiple	movement	dance and revise	critical and		
creating rounded s	hapes); then	solutions to a	problem and	it over time,	creative thinking		
identify their favor	rite solution and	complex	demonstrate	articulating why	skills developed		
defend their choice	e.	movement	multiple	they made the	in dance are		
		problem (e.g.,	solutions; then	artistic decisions	applicable to a		
		moving through	identify the most	that they did and	variety of		
		space in a	interesting	what was lost or	careers.		
		curving pathway	solutions and	gained by those			
		while changing	defend their	decisions.			
		levels); then	choices.				
		identify the most					
		interesting					
		solutions and					
		defend their					
		choices.					
		1					

# IV. CRITICAL AND CREATIVE THINKING. Applying and demonstrating critical and creative thinking skills in dance.

## Students will

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
PreK-K	1–2	3–5 B. Compare and contrast two very different dance compositions in terms of space (e.g., shape, pathways), time (e.g., rhythm, tempo), and force/	6–8  B. Compare and codiffering dance conterms of space (e.g., pathways), time (e.g., pathways), and force/energy/move (e.g., weight, flow	ontrast two subtly ompositions in g., shape, e.g., rhythm,	9–12 Advanced B. Analyze and describe choreographers' choices with respect to manipulation of dance elements in a variety of dance styles and genres.
	C. Describe the technical and artistic components of various forms of dance.	energy/movemen t qualities (e.g., weight, flow).  C. Identify possible aesthetic criteria for evaluating dance (e.g., skill of performers, originality, visual and/or emotional impact, variety, coherence, unity, contrast).	C. Formulate opinions about the quality of dances on the basis of established criteria.	C. Develop a set of aesthetic criteria and apply them in evaluating their own dance work and that of others.	C. Analyze issues of ethnicity, gender, socioeconomic class, age, and/or physical condition in relation to the evaluation of dances.
		D. Participate in cl about the nature of dance is, what qua- dance as a unique a distinguish it from	answer their own s (e.g., "What is it cular dance uch can one fore it becomes a		
E. Demonstrate ar	propriate audience b	pehavior while watc	hing and respondin	g to dance performa	ances.

# V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

Students will					
PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Perform simple	e folk dances from	A. Perform folk	A. Perform	A/B. Perform a variety of Western	
various cultures.		and/or classical	complex folk,	and non-Western da	ance forms and
		dances from at	social, and/or	describe their tradit	ions.
		least two	classical dances		
		cultures and	from at least five		
		describe	cultures and		
		similarities and	describe		
		differences in	similarities and		
		the steps and	differences in the		
		movement	steps and		
		styles.	movement styles.		

# V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced	
		B. Identify a variety of American folk, social, and theatrical dances.	B. Perform a variety of twentieth-century American folk, social, and/or theatrical dances.			
C. Explain some of the reasons why people dance (e.g., entertainment, recreation, religious expression).		C. Describe the cultural/ historical context of various dances.	C. Research a dance from a different culture or historical period; then effectively share that dance with their peers and describe its cultural or historical	C. Create a time line illustrating important dance events, placing them in social, historical, cultural, and political contexts.	C/D. Compare and contrast the role and significance of dance in two or more social, historical, cultural, and/or political contexts.	
		D. Describe the role of dance in at least two different cultures or historical periods.	D. Describe the role of dance in a variety of cultures or historical periods.	D. Analyze and describe how dance and dancers are portrayed in contemporary media.		
	E. Identify contemporary Western theatrical dance forms (e.g., ballet, modern, tap, jazz).	E. Perform basic steps from two contemporary theatrical forms of dance and describe the similarities and differences in these two dance forms.	theatrical forms of	ex steps from two contemporary dance and describe similarities and e two dance forms.		
				scribe the contributions of a variety of performers, teachers, choreographers) ical dance.		

# V. **HISTORY AND CULTURE.** Demonstrating and understanding dance in various cultures and historical periods.

## **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
		G. Perform brief movement		G. Perform entire repertory etudes	
		sequences from masterworks or		and/or masterworks (with all	
		etudes based on masterworks (with		copyright restrictions observed).	
		all copyright restr	rictions observed).		

## VI. HEALTHFUL LIVING. Making connections between dance and healthful living.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Give examples of how healthy practices enhance		A. Identify at	A. Evaluate their	Describe the	
one's ability to dance.			least five goals	physical	progress toward
•			to improve their	strengths and	healthful living
			own dancing and	weaknesses with	that their study
			explain how they	regard to the	of dance has
			plan to reach	mastery of dance	helped them to
			these goals.	technique and	make.
				develop realistic	
				goals and	
				strategies for	
				improvement	
				and/or	
		r =		maintenance.	
	B. Explain strategic		es for treating and p	reventing dance	B. Describe
		injuries.			challenges
					facing
					professional
					performers in
					maintaining healthy
					lifestyles.
		C. Identify	C. Create original	C Create an ev	tended warm-up
			warm-up exercises		_
		exercises to warm up specific	and discuss how	peers; discuss the	
		muscle groups	these exercises	between the wa	
		and discuss how	prepare the body	dance activity the	
		warming up	and mind for	Same activity to	13110 110 111
		prepares the	functional and		
		body for	expressive		
		dancing.	purposes.		
			* *	ontrast historical an	d cultural images
		D. Compare and contrast historical and cultural images of the body in dance with those that appear in			
		contemporary media.			
		E. Identify the benefits of dancing as part of a healthy			
		lifestyle for people of all ages.			

VII. CONNECTIONS. Making connections between dance and other disciplines.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Respond to a	A. Respond to a	A. Create a projec	t that reveals	A. Create an	A. Compare a
dance by using	dance by using	similarities and dif	ferences among	interdisciplinary	choreographic
another art form	another art form;	the arts.		project (i.e., one	work to another
(e.g., drawing,	explain the			that includes	artwork from the
painting,	connections			dance and two	same culture and
singing).	between the			other arts	historical period
	dance and their			disciplines)	in terms of how
	response to it			based on a theme	the two works
	(e.g., how their			that they	reflect the
	painting reflects			themselves	particular
	the dance one			identify.	artistic, cultural,
	saw).				and historical
	D. Create a	D. Cita avamentas	D. Cita avamentas	D/C Commons and	context.
	B. Create a	B. Cite examples of concepts used	B. Cite examples of concepts used	B/C. Compare and	
	simple dance that	both in dance	both in dance	and other disciplin fundamentals such	
	demonstrates	and in a	and in	elements, processe	*
	understanding of	discipline	disciplines	communicating me	-
	a concept or idea	outside the arts	outside the arts	Communicating in	Juining.
	from another	(e.g., shapes in	(e.g., human		
	discipline (e.g.,	geometry,	anatomy in		
	symmetry,	balance in the	science, shape in		
	asymmetry).	natural sciences,	architecture,		
	J 37	pattern in math).	historical dance		
		•	works in social		
			and political		
			history).		
		C. Compare the	C. "Analyze the		
		choreographic	choreographic		
		process to the	process and its		
		process of	relation to the		
		scientific inquiry	writing process		
		(e.g., making	(e.g.,		
		observations;	brainstorming,		
		questioning;	exploring and		
		reviewing what is already	developing		
		known; planning	ideas, putting ideas into form,		
		investigations;	sequencing)"		
		using tools to	[Visual and		
		gather, analyze,	Performing Arts		
		and interpret	Content		
		data; proposing	Standards for		
		answers and	California		
		explanations;	Public Schools,		
		making	Prekindergarten		
		predictions; and	through Grade		
		communicating	<i>Twelve</i> , 17].		
		the result).			

VII. CONNECTIONS. Making connections between dance and other disciplines.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
		D. Compare and	D. Create a dance intended for		D/E. Create an
		contrast live	video: draw a story	board that	interdisciplinary
		dance and	illustrates the vario	ous shots, camera	project using
		dances	angles, and effects	that would be	media
		choreographed	used to videotape a	and edit the dance.	technologies
		for film/video	_		(e.g., video,
		with respect to			computer) that
		the performance			presents dance in
		medium.			a new or
		E. Identify	E. Demonstrate	E. Create an	enhanced form
		applications of	basic proficiency	interdisciplinary	(e.g., video
		technology in	in at least two	project that	dance,
		the field of	technological	demonstrates	video/computer-
		dance (e.g.,	applications	how technology	aided live
		technical	related to dance	can be used to	performance,
		production,	(e.g., LifeForms,	reinforce,	animation).
		documentation,	information	enhance, or alter	
		research,	retrieval via the	the dance idea.	
		choreography,	Internet,		
		reconstruction of	videotaping and		
		historical dance	editing).		
		works).			

# **Dance Glossary**

- **AB.** Two-part (binary) form; musical/dance structure in two sections each contrasting with the other.
- **ABA.** Three-part form: A =one dance phrase, B =a different dance phrase, A =the original phrase again.
- **augmentation.** A process for manipulating dance movement by making the original theme or motif larger or greater with respect to space, time, or energy.
- **bound.** Of or pertaining to a manner of using energy that communicates a controlled intent.
- **canon.** Any dance movement or sequence that is performed like a musical round (i.e., the original theme is imitated exactly by another person or group, each one beginning at a slightly different point in time).
- **choreography.** The actual steps, groupings, patterns, and other combined elements of a dance composition.
- **composition.** (1) The dance-making process. (2) The end product of the process of exploring movement possibilities; experimenting with a broadly focused movement idea or concept; selecting the movement to be developed further, formulating the structure of the composition/study/phrase, clarifying or "cleaning up" the movement, rhythm, accents, pathways, and body designs so that the intent is clear; and refining the execution of the movement so that the composition can be performed consistently with finesse appropriate to the skill level of the dancer(s).
- **diminution.** A process for manipulating dance movement by making the original theme or motif smaller with respect to space, time, or energy.
- **direction.** A movement element in dance; movement forward, backward, sideward, diagonally, circularly, up, or down.
- **exploration.** The act or process of coming up with or creating movement based on ideas, stimuli, or images presented by the teacher or leader.
- **free flowing.** Of or pertaining to a manner of using energy that communicates a released and carefree intent.
- **folk dance.** The traditional dances of a given country or area that have evolved naturally and spontaneously in conjunction with everyday activities and experiences of people who developed them. Folk dances are perpetuated from generation to generation in the manner of all folk traditions—from person to person, family to family, village to village.

**fragmentation.** The manipulation of movement: the original movement flow is broken into irregular pieces, or *fragments*. The original movement need not be completed when fragmentation is applied as a choreographic tool.

**general space.** An area beyond personal space that is available for movement purposes.

**genre.** A kind or type of dance. Each dance genre is distinguished by specific learned technique with historical, cultural, kinesiological, or entertainment values.

**improvisation.** Movement created spontaneously, ranging from free form to highly structured environments but always with an element of change. Improvisation is instant and simultaneous choreography and performance.

**kinesthetic.** Of or pertaining to the ability of the sensory nerve endings in one's muscles, tendons, and joints to respond to movement while one is dancing or viewing dance.

**levels.** The altitude of a movement (high, middle, low) in relationship to its distance from the floor.

**locomotor movement.** Any motion in which the feet or any other part of the body is used to carry the body from one place to another (e.g., walking, running hopping, jumping, skipping, galloping, sliding, leaping, rolling, crawling).

**manipulate.** To shape and reform the dance movement.

**movement qualities.** The essential nature and quantity of energy expended in a movement; its force or strengthened feeling; the intention toward the movement; the shadings in the amount of energy, intensity, or power; subtle variations in treatment of movement contrasts. In some models, this dance element is referred to as *dynamics* or *efforts*.

**nonlocomotor movement.** Any motion that is anchored to one spot by the feet or any other part of the body, using only that space rather than moving the body from one place to another.

pathways. Patterns of dance movement through space as in straight, zigzag, curvy, or wavy.

**percussive.** Movement having a beating or striking quality.

**phrase.** A natural grouping of movements that give a temporary feeling of completion.

**projection.** "A confident presentation of one's body and energy to communicate movement and meaning vividly to an audience. It also refers to performance quality" [Visual and Performing Arts Content Standards for California Public Schools, Prekindergarten through Grade Twelve, 38].

**rondo.** The dance form in which a theme, A, is repeated after each new section: ABACADA.

**space.** An element of dance relating to the area through and with which the body moves and interacts.

- **sustained.** A manner of using energy that communicates an intent to prolong the movement being executed.
- **swing/swinging.** A body movement that has the quality or action of the pendulum on a clock as it traces an arc like path between two points—rising, falling, rising. The rising action is increasingly sustained, and the falling action is increasingly quickened.
- **tempo.** The rate of speed at which dance movement is performed.
- **theme and variation.** A form consisting of a main idea followed by changed versions of the idea.
- **unity.** One of the aesthetic criteria for evaluating dance: the state or quality of a coherent series of movements; the harmonious relationship among all dance elements that contributes to the sense of completeness.
- **vibratory.** Of or pertaining to a sharp, quick action done by moving body parts quickly back and forth or side to side. The speed of the shaking can be changed slightly, but if the action is done too slowly, the vibratory quality is lost. Body parts can shake separately or simultaneously.

# South Carolina Music Curriculum Standards

### Introduction

The South Carolina music curriculum standards are designed to embrace the national standards for music education. Educational systems in the United States have recognized the need for national standards to provide the basis for a common curricula and academic programs throughout the country.

Studies in general, choral, and instrumental (band and orchestra) music are components of a comprehensive music program and are part of the overall school curriculum. One component cannot be the sole provider of music education. A school's music curriculum should include general, choral, and instrumental music courses that encompass all of the national standards and yet place greater emphasis on certain of those standards, depending upon the focus of study. For example, the national content standard 1, "Singing alone and with others, a varied repertoire of music," is best addressed in the general or the choral music programs, although instrumental programs should have children sing their instrumental parts. The South Carolina music curriculum standards—which are divided into general, choral, and instrumental sections—support this position.

Choral and instrumental music instruction is not always offered at every grade level in a given school district. Therefore, music teachers—who are held accountable for students' attainment of the music standards—must understand how the music standards provide for sequential learning. The scale used in this document for choral and instrumental music corresponds to the scale used in the national standards. The 3–5/6–8 beginning level standards are for students who have little or no previous training in choral or instrumental methods. The 6–8/9–12 intermediate level provides standards for the middle school student who has some experience or the high school student who is in the first year of study. The 9–12 proficient level is intended for students who have completed courses involving relevant skills and knowledge for one to two years beyond the eighth grade. Students at the 9–12 advanced level are expected to achieve the standards established for all students as well as the advanced-level standards.

Many school districts in South Carolina do not introduce choral and instrumental music courses into the curriculum until the middle school level, and most of these courses are offered as electives. Because some students may enter middle school music programs with little or no prior training, it is imperative that the 3–5/6–8 beginning level years be regarded as foundational. It is therefore of critical importance that the scheduling of music classes at the middle school level allow enough instructional time for these beginning standards to be addressed. Teachers for whom contact hours are limited to nine-week exploratory courses or semester-long courses cannot realistically be expected to address all of these standards. Many middle school students can be expected to make progress toward mastering the 6–8/9–12 intermediate level standards.

The scheduling of 6–8/9–12 intermediate level music courses that serve as a student's initial exposure to choral and instrumental music instruction should allow sufficient time for the music educator to provide background instruction and the student to build basic skills as well as for the educator to address the 9–12 proficient level standards.

The 9–12 advanced level standards are designed to reflect the highest possible degree of achievement in music at the high school level. High schools that aspire to build advanced courses to meet the 9–12 advanced level standards should have strong feeder elementary or middle school music programs in place to ensure that these higher standards can be met. The South Carolina uniform grading policy will allow the advanced standards to qualify eligible students for honors credit in their third and fourth years of course work.

### **National Music Content Standards**

- **I. SINGING.** Singing, alone and with others, a varied repertoire of music.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.
- **III. IMPROVISING.** Improvising melodies, variations, and accompaniments.
- IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.
- V. READING AND NOTATING. Reading and notating music.
- VI. ANALYZING. Listening to, analyzing, and describing music.
- VII. EVALUATING. Evaluating music and music performances.
- **VIII. MAKING CONNECTIONS**. Understanding relationships between music, the other arts, and disciplines outside the arts.
  - **IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

### General Music Standards for the Individual Grade Levels

### **Grades PreK-K**

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing songs in a developmentally appropriate range (using head tones), match **pitch**, echo short **melodic** patterns, and maintain a steady **tempo**.
- B. Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, **tempo**, **dynamics**, and **melodic** direction.
- C. Sing from memory age-appropriate songs representing varied styles of music.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a variety of **pitched** and **unpitched instruments** and use other sound sources, including **body percussion**.
- B. Play simple **melodies** and accompaniments on **pitched** and **unpitched instruments**, demonstrating awareness of beat, **tempo**, **dynamics**, and **melodic** direction.
- C. Play appropriate **pitched** or **unpitched instruments** to accompany songs and games from diverse cultures.
- D. Echo short **rhythmic** and **melodic** patterns.
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** songs and rhythm chants with words to accompany play activities.
- B. **Improvise** instrumental accompaniments to songs, recorded selections, stories, and poems.
- C. **Improvise** simple **rhythmic** accompaniments using **body percussion** and classroom instruments.
- **IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

Students will

- A. Compose using icons or invented symbols to represent music beats.
- B. Compose using icons or invented symbols to represent musical sounds and ideas.
- V. READING AND NOTATING. Reading and notating music.

- A. Begin to read, write, and perform **rhythmic notation** using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.
- B. Begin to read and write **melodic notation** in pentatonic **mode**, using traditional, nontraditional, and invented symbols to represent **pitch**.

### VI. ANALYZING. Listening to, analyzing, and describing music.

Students will

- A. Identify examples of simple music forms.
- B. Use personal vocabulary to describe music from diverse cultures.
- C. Identify and describe basic elements in music, including **pitch**, **tempo**, and **dynamics**.
- D. Identify and describe the sources of a variety of sounds, including male and female voices and the sounds of common instruments.
- E. Show body movement in response to **pitch**, **dynamics**, **tempo**, and **style** of music.

#### VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Identify specific elements of musical works that evoke emotion and response.
- B. Identify their personal preferences for specific musical works and performances.
- **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

A. Relate uses of music to daily experiences, celebrations, and special events.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

- A. Sing and play simple songs and music games from diverse cultures.
- B. Use personal vocabulary to describe voices, instruments, music **notation**, and varied **genres** and **styles** from diverse cultures.

#### Grades 1–2

**I. SINGING**. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing songs in a developmentally appropriate range (using head tones), match **pitch**, echo short **melodic** patterns, and maintain a steady **tempo**.
- B. Speak, chant, and sing using expressive voices and move to demonstrate awareness of beat, **tempo**, **dynamics**, and **melodic** direction.
- C. Sing from memory age-appropriate songs representing varied styles of music.
- **II. PERFORMING ON INSTRUMENTS**. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a variety of **pitched** and **unpitched instruments** and use other sound sources, including **body percussion**.
- B. Play simple **melodies** and accompaniments on **pitched** and **unpitched instruments**, demonstrating awareness of beat, **tempo**, **dynamics**, and **melodic** direction.
- C. Play appropriate **pitched** or **unpitched instruments** to accompany songs and games from diverse cultures.
- D. Echo short **rhythmic** and **melodic** patterns.
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** songs and rhythm chants with words to accompany play activities.
- B. **Improvise** instrumental accompaniments to songs, recorded selections, stories, and poems.
- C. **Improvise** simple **rhythmic** accompaniments using **body percussion** and classroom instruments.
- **IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

Students will

- A. Compose using icons or invented symbols to represent music beats.
- B. Compose using icons, invented symbols, original graphics, and standard **notation** to represent musical sounds and ideas.
- V. READING AND NOTATING. Reading and notating music.

- A. Read, write, and perform **rhythmic notation** using traditional, nontraditional, and invented symbols to represent beat, divided beat, and rest.
- B. Read and write **melodic notation** in pentatonic **mode**, using traditional, nontraditional, and invented symbols to represent **pitch**.
- C. Identify basic music symbols including staff lines and spaces, the treble clef sign, measures, bar lines, the double bar line, repeat signs, and **meter** signatures.

### VI. ANALYZING. Listening to, analyzing, and describing music.

Students will

- A. Identify examples of simple music forms, including echo, **motive**, **phrase**, call and response, verse/refrain, **AB**, and **ABA**.
- B. Use personal vocabulary to describe music from diverse cultures.
- C. Identify and describe basic elements in music, including **pitch**, **tempo**, and **dynamics**.
- D. Identify and describe the sources of a variety of sounds, including male and female voices and the sounds of common instruments.
- E. Show body movement in response to pitch, dynamics, tempo, and style of music.

### VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Describe specific elements of musical works that evoke emotion and response.
- B. Describe their personal preferences for specific musical works and performances.
- C. Describe their own performances and those of others and offer constructive suggestions for improvement.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Identify music as a part of life and relate its uses to daily experiences, celebrations, and special events.
- B. Integrate music into creative writing, storytelling, poetry, dance, theatre, visual arts, and other disciplines.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

- A. Sing and play simple songs and music games from diverse cultures.
- B. Use personal vocabulary to describe voices, instruments, music **notation**, and varied **genres** and **styles** from diverse cultures.

#### Grades 3–5

**I. SINGING**. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing independently, on **pitch** and in **rhythm**, using appropriate **timbre**, diction, and posture while maintaining a steady **tempo**.
- B. Sing expressively, alone or in groups, blending vocal **timbres**, matching **dynamic** levels, and responding to the cues of a conductor.
- C. Sing, alone and with others, a varied repertoire of music including **partner songs**, **descants**, **ostinati**, and rounds.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play **pitched** and **unpitched instruments** in **rhythm** with appropriate posture, **dynamics**, and **timbre** while maintaining a steady **tempo**.
- B. Play easy **rhythmic**, **melodic**, and **chordal** patterns accurately and independently on classroom instruments.
- C. Play expressively a varied repertoire of music representing diverse **genres**, cultures, and historical periods.
- D. Echo and create **rhythmic** and **melodic** patterns.
- E. Blend instrumental parts, match **dynamic** levels, and respond to the cues of a conductor when playing in groups.
- F. Play independent instrumental parts while others sing or play contrasting parts.

#### **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise**, in the same **style**, responses (answers) to given **rhythmic** and **melodic** patterns (questions).
- B. **Improvise** simple **rhythmic** and **melodic ostinato** patterns and accompaniments.
- C. **Improvise** simple **rhythmic** variations and **melodic embellishments**.
- D. **Improvise** short songs and instrumental pieces using traditional and nontraditional sound sources.
- IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

- A. Compose and arrange music using standard and nonstandard **notation**.
- B. Compose and arrange music to accompany readings and dramatizations.
- C. Compose and arrange short songs and instrumental pieces within specified guidelines, using basic music elements.
- D. Compose and arrange short songs and instrumental pieces using a variety of sound sources.

### V. READING AND NOTATING. Reading and notating music.

#### Students will

- A. Read and write **rhythmic notation** incorporating **syncopation** as well as whole, half, quarter, eighth, and sixteenth notes and corresponding rests.
- B. Read and write short **melodic notation** in pentatonic, major, and minor tonalities.
- C. Identify symbols and terminology for **dynamics**, **tempo**, and articulation and interpret them correctly when performing.
- D. Write notation using standard symbols for meter, rhythm, pitch, and dynamics.

### VI. ANALYZING. Listening to, analyzing, and describing music.

#### Students will

- A. Identify examples of music forms including motive to phrase, 4-bar phrase, canon, rondo, AABA, 12-bar blues, and theme and variation.
- B. Demonstrate perceptual skills by moving, answering questions, and describing selections representing diverse musical **styles**.
- C. Use appropriate terminology to explain **pitch**, **notation**, **meter**, **chords**, voices, instruments, and performances.
- D. Explain music using the appropriate terminology for **pitch**, **notation**, **meter**, **chords**, voices, instruments, and performances.
- E. Identify by sight and sound a variety of instruments including orchestral, band, multicultural, and digital.
- F. Demonstrate movement and emotional response to prominent music characteristics while listening.
- G. Identify music in pentatonic, major, and minor tonalities.

#### VII. EVALUATING. Evaluating music and music performances.

#### Students will

- A. Devise criteria for evaluating performances and compositions based upon musical concepts, ideas, and values.
- B. Use appropriate music terminology to explain their personal preferences for specific musical works and **styles**.
- C. Apply music concepts when judging the quality of their own performances and those of others and when offering constructive suggestions for improvement.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

- A. Explain the role of music in life experiences, celebrations, community functions, and special events.
- B. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "texture," "color," "form").
- C. Explain how the principles and subject matter of disciplines outside the arts interrelate with those of music.

# **IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

- A. Listen to examples of music from various historical periods and world cultures and identify the pieces by **genre** or **style**.
- B. Describe how elements of music are used in music examples from various cultures of the world.
- C. Identify various uses of music in daily experiences and describe the characteristics that make a particular type of music suitable for each use.
- D. Identify and describe the roles of musicians in various settings and world cultures.
- E. Demonstrate audience behavior appropriate for the context and **style** of music being performed.

### Grades 6-8

**I. SINGING**. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy **unison** songs and two- and three-part songs, including some by memory.
- C. Demonstrate skills for singing in various type of ensembles, including small (duet, trio, quartet) and large (all male, all female, and mixed voices) configurations.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play an instrument, both alone and in ensembles, using proper techniques and posture.
- B. Play a repertoire of moderately easy instrumental literature on at least one instrument with expression and technical accuracy.
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.
- D. Use **notation** and ear instincts to play simple **melodies** and accompaniments on classroom instruments.
- E. Participate in organized ensembles such as the Stewart Orff Ensemble and World Music Drumming.
- F. Play classroom instruments accurately and independently in small and large ensembles and alone.
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** simple **harmonic** accompaniments.
- B. **Improvise** simple **rhythmic** variations and **melodic embellishments** on **melodies** in pentatonic and major keys.
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment.
- D. Improvise melodies using accurate and consistent style, meter, and tonality.
- IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

- A. Compose short pieces within specified guidelines, using basic music elements to achieve expressive qualities.
- B. Arrange short pieces using a variety of voices and instruments.
- C. Compose and arrange simple pieces using traditional, nontraditional, and electronic sound sources.

### V. READING AND NOTATING. Reading and notating music.

Students will

- A. Read and write **rhythmic notation** in simple and compound **meters**.
- B. Sight-read simple **melodies** in both the treble and the bass clef.
- C. Identify and define standard **notation** symbols for **pitch**, **rhythm**, **dynamics**, **tempo**, articulation, and expression and interpret them correctly when performing.
- D. Record the musical ideas of others through the use of standard **notation**.

### VI. ANALYZING. Listening to, analyzing, and describing music.

Students will

- A. Use appropriate terminology to describe music.
- B. Analyze the use of basic music elements when listening to examples representing diverse **genres** and cultures.
- C. Demonstrate a knowledge of the basic principles of **meter**, **tonality**, **intervals**, **chords**, and **harmonic** progressions when analyzing written and/or **aural** examples of music.
- D. Compare and contrast the sound sources (e.g., reeds, strings) of a variety of musical instruments including orchestral, band, multicultural, and digital.
- E. Explain emotional responses to various musical effects.

### VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to their personal listening and composing, their own performances, and the performances of others.
- B. Apply specific and appropriate criteria for evaluating and improving performances, compositions, arrangements, and **improvisations**.
- C. Develop criteria to judge the quality of their own performances and those of others.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

- A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "texture," "color," "form").
- B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.
- C. Explain how the principles and subject matter of disciplines outside the arts interrelate with those of music.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify and define by **genre** and **style** exemplary characteristics of musical works from diverse cultures, naming the title, composer, and historical period.
- C. Compare and contrast the functions of music and musical settings in various cultures of the world.
- D. Compare and contrast the roles of musicians in various cultures of the world.
- E. Develop criteria to determine appropriate audience behavior for the context and **style** of music being performed.

### Grades 9–12

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing expressively, with technical and stylistic accuracy, a varied repertoire of music with expanded range and interpretive requirements.
- B. Sing two- and three-part songs, accompanied or unaccompanied, demonstrating well-developed ensemble skills including balance, **intonation**, **rhythmic** accuracy, phrasing, and interpretation.
- C. Demonstrate skills for singing in various type of ensembles, including small (duet, trio, quartet) and large (all male, all female, and mixed voices) configurations.
- **II. PERFORMING ON INSTRUMENTS**. Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a varied repertoire on a classroom instrument while demonstrating musical expression and technical and stylistic accuracy.
- B. Play instruments accurately and independently in small and large ensembles, demonstrating the skills of balance, **intonation**, **rhythmic** unity, and independence.
- C. Play an accompaniment on an instrument while singing the melody.
- D. Use **notation** and ear instincts to play **melodies** and accompaniments on a variety of classroom instruments.
- E. Participate in organized ensembles such as the Stewart Orff Ensemble and World Music Drumming.
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** stylistically appropriate harmonizing parts.
- B. **Improvise rhythmic** and **melodic** variations on given **melodies** in pentatonic, major, and minor keys.
- C. Improvise melodies over given chord progressions in a consistent style, meter, and tonality.
- IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

- A. Compose music in several distinct **styles**, demonstrating creativity in using the elements of music for expressive effect.
- B. Arrange short pieces that use voices or instruments other than those for which the particular piece was originally written but that preserve or enhance the expressive effect of that piece.
- C. Arrange simple pieces for acoustic and electronic instruments.
- D. Compose and arrange using computer and electronic technology.

### V. READING AND NOTATING. Reading and notating music.

#### Students will

- A. Use standard and nontraditional symbols to notate musical ideas.
- B. Read and notate **chord** symbols for classroom instruments.
- C. Read an instrumental or vocal score of up to four staves.
- D. Record the musical ideas of others through the use of standard **notation**.

### VI. ANALYZING. Listening to, analyzing, and describing music.

#### Students will

- A. Describe the uses of music elements and expressive devices in analyzing **aural** examples of a varied repertoire of music from diverse **genres** and cultures.
- B. Demonstrate a knowledge of the technical vocabulary of music.
- C. Identify and explain compositional techniques that are used to provide unity, variety, and tension and release in a musical work.
- D. Compare and contrast the sound sources (e.g., reeds, strings) of a variety of musical instruments including orchestral, band, multicultural, and digital.
- E. Explain emotional responses to various musical effects.

### VII. EVALUATING. Evaluating music and music performances.

#### Students will

- A. Apply and refine specific criteria for making informed critical evaluations of the quality and effectiveness of performances and apply the criteria when participating in music.
- B. Evaluate a performance, composition, arrangement, or **improvisation** by comparing it to similar or exemplary models.
- C. Develop criteria to judge the quality of their own performances and those of others.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

- A. Compare and contrast the ways that organizational principles and artistic elements and processes are used in the various arts disciplines.
- B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.
- C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Identify sources of American music **genres**, trace the evolution of those **genres**, and name well-known musicians associated with them.
- C. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- D. Compare and contrast the roles of musicians in various cultures of the world.
- E. Refine criteria to determine appropriate audience behavior for the context and **style** of music being performed.

### **Grades 9–12 Advanced**

**I. SINGING**. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing expressively, with technical and stylistic accuracy, a varied repertoire including unusual **meters**, complex **rhythms**, key changes, **accidentals**, and subtle **dynamics**.
- B. Sing large ensemble music written in four or more parts and small ensemble music with one student on a part.
- C. Demonstrate skills for singing in various type of ensembles, including small (duet, trio, quartet) and large (all male, all female, and mixed voices) configurations.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a varied repertoire including unusual **meters**, complex **rhythms**, key changes, **accidentals**, and subtle **dynamics**.
- B. Play instruments accurately and independently in small and large ensembles, demonstrating the skills of balance, **intonation**, **rhythmic** unity, and independence.
- C. Play an accompaniment on an instrument while singing the melody.
- D. Use **notation** and ear instincts to play **melodies** and accompaniments on a variety of classroom instruments.
- E. Participate in organized ensembles such as the Stewart Orff Ensemble and World Music Drumming.
- F. Play classroom instruments accurately and independently in small and large ensembles and alone.
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** stylistically appropriate harmonizing parts in a variety of **styles**.
- B. **Improvise rhythmic** and **melodic** variations on given **melodies** in pentatonic, major, and minor keys.
- C. Improvise melodies over given chord progressions in a consistent style, meter, and tonality.
- IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

- A. Compose music that demonstrates both imagination and technical skill in the application of the principles of composition.
- B. Arrange short pieces that use voices or instruments other than those for which the particular piece was originally written but that preserve or enhance the expressive effect of that piece.
- C. Arrange simple pieces for acoustic and electronic instruments.
- D. Compose and arrange using computer and electronic technology.

### V. READING AND NOTATING. Reading and notating music.

### Students will

- A. Describe how the elements of music enable musicians to read a full vocal or instrumental score containing transpositions and changing clefs.
- B. Interpret nonstandard **notation** symbols used by some twentieth-century composers.
- C. Read an instrumental or vocal score of up to four staves.
- D. Record the musical ideas of others through the use of standard **notation**.

### VI. ANALYZING. Listening to, analyzing, and describing music.

#### Students will

- A. Explain why certain musical events in an **aural** selection are significant to perceiving and remembering them.
- B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions of the same **genre** and **style**.
- C. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.
- D. Compare and contrast the sound sources (e.g., reeds, strings) of a variety of musical instruments including orchestral, band, multicultural, and digital.
- E. Explain emotional responses to various musical effects.

### VII. EVALUATING. Evaluating music and music performances.

#### Students will

- A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means used to evoke feeling and emotions.
- B. Evaluate a performance, composition, arrangement, or **improvisation** by comparing it to similar or exemplary models.
- C. Develop criteria to judge the quality of their own performances and those of others.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

- A. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.
- B. Compare the ways in which the characteristic media of two or more arts disciplines can be used to transform similar events, scenes, emotions, or ideas into works of art.
- C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

- A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
- B. Identify and describe music **genres** or **styles** that show the influence of two or more cultural traditions, identify the source of each influence, and trace the historical condition that produced the synthesis of influence.
- C. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- D. Compare and contrast the roles of musicians in various cultures of the world.
- E. Refine criteria to determine appropriate audience behavior for the context and **style** of music being performed.

# **General Music Standards across All Grade Levels**

I. SINGING. Singing, alone and with others, a varied repertoire of music.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Sing songs in a appropriate range (match pitch, echo patterns, and main tempo.	developmentally (using head tones), short melodic tain a steady	A. Sing independently, on pitch and in rhythm, using appropriate timbre, diction, and posture while maintaining a steady tempo.	A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.	A. Sing expressively, with technical and stylistic accuracy, a varied repertoire of music with expanded range and interpretive requirements.	A. Sing expressively, with technical and stylistic accuracy, a large and varied repertoire including unusual meters, complex rhythms, key changes, accidentals, and subtle dynamics.
B. Speak, chant, ar expressive voices a demonstrate aware tempo, dynamics, a direction.	and move to eness of beat,	B. Sing expressively, alone or in groups, blending vocal timbres, matching dynamic levels, and responding to the cues of a conductor.	B. Sing with expression and technical accuracy unison songs and two-and three-part songs, including some by memory.	B. Sing two- and three-part songs, accompanied or unaccompanied, demonstrating well-developed ensemble skills including balance, intonation, rhythmic accuracy, phrasing, and interpretation.	B. Sing large ensemble music written in four or more parts and small ensemble music with one student on a part.
C. Sing from mem appropriate songs a varied styles of mu	representing	C. Sing, alone and with others, a varied repertoire of music including partner songs, descants, ostinati, and rounds.	C. Demonstrate skills for singing in various type of ensembles, including small (duet, trio, quartet) and lar (all male, all female, and mixed voices) configurations		quartet) and large

# **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Play a variety		A. Play pitched	A. Play an	A. Play a	A. Play a varied
1 <b>*</b>	nents and use other	and unpitched	instrument, both	varied	repertoire
sound sources, inc	cluding body	instruments in	alone and in	repertoire on	including unusual
percussion.		rhythm with	ensembles, using	a classroom	meters, complex
		appropriate	proper techniques	instrument	rhythms, key
		posture,	and posture.	while	changes,
		dynamics, and		demonstratin	accidentals, and
		timbre while		g musical	subtle dynamics.
		maintaining a		expression	
		steady tempo.		and technical	
				and stylistic	
				accuracy.	
B. Play simple me	elodies and	B. Play easy	B. Play a	B. Play instrumen	ts accurately and
accompaniments		rhythmic,	repertoire of	independently in s	
unpitched instrum		melodic, and	moderately easy	ensembles, demor	strating the skills
demonstrating aw	areness of beat,	chordal patterns	instrumental	of balance, intona	tion, rhythmic
tempo, dynamics,	and melodic	accurately and	literature on at	unity, and indeper	ndence.
direction.		independently on	least one		
		classroom	instrument with		
		instruments.	expression and		
			technical		
			accuracy.		
C. Play appropria		C. Play	C. Play music	C. Play an accomp	
unpitched instrum		expressively a	representing	instrument while s	singing the melody.
accompany songs	and games from	varied repertoire	diverse genres		
diverse cultures.		of music	and cultures with		
		representing	expression		
		diverse genres,	appropriate for		
		cultures, and	the particular		
		historical periods.	work they are		
			performing.		
•	thmic and melodic	D. Echo and	D. Use notation	D. Use notation as	
patterns.		create rhythmic	and ear instincts	play melodies and	
		and melodic	to play simple	on a variety of cla	ssroom
		patterns.	melodies and	instruments.	
			accompaniments		
			on classroom		
		E Dland	instruments.	anigad anaambi	and as the Ctarract
		E. Blend			such as the Stewart
		instrumental	OH Ensemble and	World Music Drun	inimig.
		parts, match			
		dynamic levels,			
		and respond to the cues of a			
		conductor when			
		playing in			
		groups.			

# **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

### **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
	F. Play		F. Play classroom instruments accurately and		
		independent	independently in small and large ensembles and alone.		
		instrumental parts			
		while others sing			
		or play			
		contrasting parts.			

### III. IMPROVISING. Improvising melodies, variations, and accompaniments.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Improvise songs		A. Improvise, in	A. Improvise	A. Improvise	A. Improvise
chants with words		the same style,	simple harmonic	stylistically	stylistically
	play activities accompany play		accompaniments.	appropriate	appropriate
activities.		(answers) to		harmonizing	harmonizing
		given rhythmic		parts.	parts in a variety
		and melodic			of styles.
		patterns			
		(questions).			
B. Improvise instru	mental	B. Improvise	B. Improvise	B. Improvise rhyth	mic and melodic
accompaniments to	songs, recorded	simple rhythmic	simple rhythmic	variations on giver	n melodies in
selections, stories,	and poems.	and melodic	variations and	pentatonic, major,	and minor keys.
		ostinato patterns	melodic		
		and	embellishments		
		accompaniments.	on melodies in		
			pentatonic and		
			major keys.		
C. Improvise simpl		C. Improvise	C. Improvise	C. Improvise melo	
accompaniments us		simple rhythmic	short melodies	chord progressions	
percussion and class	ssroom	variations and	both without	style, meter, and to	onality.
instruments.		melodic	accompaniment		
		embellishments.	and with basic		
			rhythmic		
			accompaniment.		
		D. Improvise	D. Improvise		
		short songs and	melodies using		
		instrumental	accurate and		
		pieces using	consistent style,		
		traditional and	meter, and		
		nontraditional	tonality.		
		sound sources.			

# IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advance d
A. Compose using	gicons or invented	A. Compose and	A. Compose	A. Compose	A. Compose
symbols to represe	ent music beats.	arrange music	short pieces	music in several	music that
		using standard	within specified	distinct styles,	demonstrates
		and nonstandard	guidelines, using	demonstrating	both imagination
		notation.	basic music	creativity in	and technical
			elements to	using the	skill in the
			achieve	elements of	application of
			expressive	music for	the principles of
			qualities.	expressive	composition.
				effect.	
B. Compose	B. Compose	B. Compose and	B. Arrange short	B. Arrange short p	
using icons or	using icons,	arrange music to	pieces using a	voices or instrume	
invented	invented	accompany	variety of voices	those for which th	
symbols to	symbols, original	readings and	and instruments.	was originally wri	
represent	graphics, and	dramatizations.		preserve or enhance	•
musical sounds	standard notation			effect of that piece	<b>).</b>
and ideas.	to represent				
	musical sounds				
	and ideas.				
		C. Compose and	C. Compose and	C. Arrange simple	
		arrange short	arrange simple	acoustic and electr	conic instruments.
		songs and	pieces using		
		instrumental	traditional,		
		pieces within	nontraditional,		
		specified	and electronic		
		guidelines, using basic music	sound sources.		
		elements.		D. Commons and a	
		D. Compose and		D. Compose and a computer and elec	
		arrange short songs and		Computer and elec	dome technology.
		instrumental			
		pieces using a			
		variety of sound			
		· ·			
		sources.			

# V. READING AND NOTATING. Reading and notating music.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Begin to read,	A. Read, write,	A. Read and	A. Read and	A. Use standard	A. Describe how
write, and	and perform	write rhythmic	write rhythmic	and	the elements of
perform	rhythmic	notation	notation in	nontraditional	music enable
rhythmic	notation using	incorporating	simple and	symbols to	musicians to
notation using	traditional,	syncopation as	compound	notate musical	read a full vocal
traditional,	nontraditional,	well as whole,	meters.	ideas.	or instrumental
nontraditional,	and invented	half, quarter,			score containing
and invented	symbols to	eighth, and			transpositions
symbols to	represent beat,	sixteenth notes			and changing
represent beat,	divided beat, and	and			clefs.
divided beat, and	rest.	corresponding			
rest.		rests.			
B. Begin to read	B. Read and	B. Read and	B. Sight-read	B. Read and	B. Interpret
and write	write melodic	write short	simple melodies	notate chord	nonstandard
melodic notation	notation in	melodic notation	in both the treble	symbols for	notation symbols
in pentatonic	pentatonic mode,	in pentatonic,	and the bass clef.	classroom	used by some
mode, using	using traditional,	major, and minor		instruments.	twentieth-
traditional,	nontraditional,	tonalities.			century
nontraditional,	and invented				composers.
and invented	symbols to				
symbols to	represent pitch.				
represent pitch.					
	C. Identify basic	C. Identify	C. Identify and	C. Read an instrun	
	music symbols	symbols and	define standard	score of up to four	staves.
	including staff	terminology for	notation symbols		
	lines and spaces,	dynamics,	for pitch,		
	the treble clef	tempo, and	rhythm,		
	sign, measures,	articulation and	dynamics,		
	bar lines, the	interpret them	tempo,		
	double bar line,	correctly when	articulation, and		
	repeat signs, and	performing.	expression and		
	meter signatures.		interpret them		
			correctly when		
			performing.		
		D. Write		sical ideas of others	through the use of
		notation using	standard notation.		
		standard			
		symbols for			
		meter, rhythm,			
		pitch, and			
		dynamics.			

# VI. ANALYZING. Listening to, analyzing, and describing music.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Identify	A. Identify	A. Identify	A. Use	A. Describe the	A. Explain why
examples of	examples of	examples of	appropriate	uses of music	certain musical
simple music	music forms,	music forms	terminology to	elements and	events in an aural
forms.	including echo,	including	describe music.	expressive	selection are
	motive, phrase,	motive to		devices in	significant to
	call and	phrase, 4-bar		analyzing aural	perceiving and
	response,	phrase, canon,		examples of a	remembering
	verse/refrain,	rondo, AABA,		varied repertoire	them.
	AB, and ABA.	12-bar blues,		of music from	
		and theme and		diverse genres	
		variation.		and cultures.	
B. Use personal v	ocabulary to	B. Demonstrate	B. Analyze the	B. Demonstrate	B. Analyze and
describe music fro		perceptual skills	use of basic	a knowledge of	describe the ways
cultures.		by moving,	music elements	the technical	in which elements
		answering	when listening to	vocabulary of	of music and
		questions, and	examples	music.	expressive devices
		describing	representing		are used in music
		selections	diverse genres		compositions of
		representing	and cultures.		the same genre
		diverse musical			and style.
		styles.			
C. Identify and de		C. Use	C. Demonstrate a	C. Identify and	C. Analyze and
elements in music	, including pitch,	appropriate	knowledge of the	explain	describe uses of
tempo, and dynan	nics.	terminology to	basic principles	compositional	the elements of
		explain pitch,	of meter,	techniques that	music in a given
		notation, meter,	tonality,	are used to	work that make it
		chords, voices,	intervals, chords,	provide unity,	unique,
		instruments, and	and harmonic	variety, and	interesting, and
		performances.	progressions	tension and	expressive.
			when analyzing	release in a	
			written and/or	musical work.	
			aural examples of		
			music.		
D. Identify and de		D. Explain	D. Compare and co		, <b>O</b>
sources of a variet		music using the	strings) of a variety		
including male an		appropriate	orchestral, band, m	ulticultural, and di	gital.
and the sounds of	common	terminology for			
instruments.		pitch, notation,			
		meter, chords,			
		voices,			
		instruments, and			
T of t		performances.			
E. Show body mo		E. Identify by	E. Explain emotion	nal responses to var	rious musical effects.
response to pitch,	•	sight and sound			
and style of music	C.	a variety of			
		instruments			
		including			
		orchestral, band,			
		multicultural,			
		and digital.			

# VI. ANALYZING. Listening to, analyzing, and describing music.

### Students will

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
		F. Demonstrate			
		movement and			
		emotional			
		response to			
		prominent music			
		characteristics			
		while listening.			
		G. Identify			
		music in			
		pentatonic,			
		major, and			
		minor tonalities.			

### /II. EVALUATING. Evaluating music and music performances.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Identify	A. Describe	A. Devise	A. Develop	A. Apply and	A. Evaluate a
specific elements	specific elements	criteria for	criteria for	refine specific	given musical
of musical works	of musical works	evaluating	evaluating the	criteria for	work in terms of
that evoke	that evoke	performances	quality and	making informed	its aesthetic
emotion and	emotion and	and	effectiveness of	critical	qualities and
response.	response.	compositions	music	evaluations of	explain the
		based upon	performances	the quality and	musical means
		musical	and	effectiveness of	used to evoke
		concepts, ideas,	compositions	performances	feeling and
		and values.	and apply the	and apply the	emotions.
			criteria to their	criteria when	
			personal	participating in	
			listening and	music.	
			composing, their		
			own		
			performances,		
			and the		
			performances of		
			others.		
B. Identify their	B. Describe their	B. Use	B. Apply	B. Evaluate a perf	
personal	personal	appropriate	specific and	composition, arrar	
preferences for	preferences for	music	appropriate	improvisation by c	
specific musical	specific musical	terminology to	criteria for	similar or exempla	ary models.
works and	works and	explain their	evaluating and		
performances.	performances.	personal	improving		
		preferences for	performances,		
		specific musical	compositions,		
		works and styles.	arrangements,		
			and		
			improvisations.		

### /II. EVALUATING. Evaluating music and music performances.

### **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
	C. Describe their	C. Apply music	C. Develop criteria to judge the quality of their own		
	own	concepts when	performances and	those of others.	
	performances	judging the			
	and those of	quality of their			
	others and offer	own			
	constructive	performances			
	suggestions for	and those of			
	improvement.	others and when			
		offering			
		constructive			
		suggestions for			
		improvement.			

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

PreK K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Relate uses of	A. Identify	A. Explain the	A. Explain the	A. Compare	A. Explain how
music to daily	music as a part	role of music in	similarities and	and contrast the	the roles of
experiences,	of life and	life experiences,	differences in	ways that	creators,
celebrations, and	relate its uses	celebrations,	the meanings of	organizational	performers, and
special events.	to daily	community	common terms	principles and	others involved in
	experiences,	functions, and	used in the	artistic elements	the production
	celebrations,	special events.	various arts	and processes	and presentation
	and special		disciplines	are used in the	of the various arts
	events.		(e.g., "texture,"	various arts	are similar to and
			"color,"	disciplines.	different from one
			"form").	_	another.
	B. Integrate	B. Identify	B. Explain how	B. Compare and	B. Compare the
	music into	similarities and	the principles	contrast two or	ways in which the
	creative	differences in	and subject	more arts	characteristic
	writing,	the meanings of	matter of other	disciplines	media of two or
	storytelling,	common terms	arts disciplines	within a	more arts
	poetry, dance,	used in the	interrelate with	particular	disciplines can be
	theatre, visual	various arts	those of music.	historical period	used to transform
	arts, and other	disciplines (e.g.,		and cite	similar events,
	disciplines.	"texture,"		relevant	scenes, emotions,
		"color,"		examples.	or ideas into
		"form").		_	works of art.
		C. Explain how the principles and		C. Explain how the principles and	
		subject matter of disciplines		subject matter of various disciplines	
		outside the arts interrelate with		outside the arts interrelate with those	
		those of music.		of music.	_

IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

Students will	1.0	2.5	( 0	0.10	0.10.4.1	
PreK K	1–2	3–5	6–8	9–12	9–12 Advanced	
A. Sing and play simple songs and music games from diverse cultures.		A. Listen to examples of music from various historical periods and world cultures and identify the pieces by genre or style.	A. Describe distinguishing characteristics of representative music genres and styles from a variety of cultures.		A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.	
B. Use personal voldescribe voices, in notation, and varie styles from diverse	struments, music d genres and	B. Describe how elements of music are used in music examples from various cultures of the world.	B. Classify and define by genre and style exemplary characteristics of musical works from diverse cultures, naming the title, composer, and historical period.	B. Identify sources of American music genres, trace the evolution of those genres, and name well-known musicians associated with them.	B. Identify and describe music genres or styles that show the influence of two or more cultural traditions, identify the source of each influence, and trace the historical condition that produced the synthesis of influence.	
		C. Identify various uses of music in daily experiences and describe the characteristics that make a particular type of music suitable for each use.	C. Compare and contrast the functions of music and musical settings in various cultures of the world.	C. Identify the vario musicians in society representative indivifunctioned in each retheir activities and a	, name iduals who have ole, and describe	
		D. Identify and describe the roles of musicians in various settings and world cultures.	D. Compare and various cultures	d contrast the roles of musicians in of the world.		

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture. Students will

PreK K	1–2	3–5	6–8	9–12	9–12 Advanced
		E. Demonstrate	E. Develop	E. Refine criteria to determine	
		audience	criteria to	appropriate audience behavior for	
		behavior	determine	the context and style of music being	
		appropriate for	appropriate	performed.	
		the context and	audience		
		style of music	behavior for the		
		being performed.	context and style		
			of music being		
			performed.		

# **Choral Music Standards for the Individual Grade Levels**

# Grades 3–5/6–8 Beginning

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing independently, on **pitch** and in **rhythm**, using appropriate **timbre**, diction, and posture while maintaining a steady **tempo**.
- B. Sing expressively—with appropriate **dynamics**, phrasing, and interpretation—a repertoire of vocal literature with a level of difficulty of 1 to 2 on a scale of 1 to 6.
- C. Sing from memory a varied repertoire of songs representing **genres** and **styles** from diverse cultures.
- D. Sing **ostinati**, **partner songs**, rounds, and two- and three-part music.
- E. Sing in groups, blending vocal **timbres**, matching **dynamic** levels, and responding to the cues of the conductor.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

E. Play rhythmic, melodic, and **chordal** patterns with a level of difficulty of 1 to 2 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.

#### **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo simple **rhythmic** and **melodic** patterns.
- B. **Improvise** simple **rhythmic** and **melodic ostinato** accompaniments with a level of difficulty of 1 to 2 on a scale of 1 to 6.
- C. **Improvise** simple **rhythmic** variations and simple **melodic embellishments** on familiar **melodies**.
- D. **Improvise** short songs and instrumental pieces (4 to 8 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.
- IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

- A. Create compositions in large group settings.
- B. Compose short pieces within specific guidelines.
- C. Arrange simple pieces for voices and/or classroom instruments.
- D. Compose and arrange using a variety of traditional and nontraditional sound sources, including sounds produced by electronic means.

Students will

- A. Read whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 **meter** signatures.
- B. Read simple **pitch notation** in the appropriate clef using a system (syllables, numbers, or letter names).
- C. Identify symbols and traditional terms referring to **dynamics**, **tempo**, and articulation and interpret them correctly when performing.
- D. Use standard symbols to notate **meter**, **rhythm**, **pitch**, and **dynamics** in simple patterns presented by the teacher.

# VI. ANALYZING. Listening to, analyzing, and describing music.

Students will

- A. Identify simple musical forms including verse/refrain, canon, AB, and ABA.
- B. Demonstrate perceptual skills by moving as well as describing and answering questions about **aural** examples of music in various **styles** representing diverse cultures.
- D. Use appropriate terminology when explaining music **notation**, music instruments and voices, and music performances.
- E. Identify the sounds of a variety of instruments as well as children's voices and adult male and female voices.
- F. Use purposeful movement to respond to selected prominent music characteristics or to specific music events.

#### VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Devise criteria for evaluating performances and compositions.
- B. Use appropriate music terminology to explain their personal preferences for specific music works and **styles**.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

- A. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "texture," "color," "form").
- B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.
- C. Explain how the principles and subject matter of other disciplines interrelate with those of music.

# **IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

- A. Perform a varied repertoire of music from other cultures.
- B. Perform music from various historical periods.
- C. Identify various uses of music in their daily experiences and describe characteristics that make certain music suitable for each use.
- D. Identify and describe roles of musicians in various music settings and cultures.
- E. Demonstrate audience behavior appropriate for the context and **style** of music being performed.

## Grades 6–8/9–12 Intermediate

**I. SINGING**. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control throughout their singing ranges, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy a repertoire of vocal literature with a level of difficulty of 2 on scale of 1 to 6, including some songs performed from memory.
- C. Sing music representing diverse **genres** and cultures with expression appropriate for the work they are performing.
- D. Sing music written in two, three, and four parts.
- E. Sing in groups, blending vocal **timbres**, matching **dynamic** levels, and responding to the cues of the conductor.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a classroom instrument accurately and independently in small and large ensembles and alone.<sup>†</sup>
- B. Play **rhythmic**, **melodic**, and **chordal** patterns with a level of difficulty of 1 to 2 on a scale of 1 to 6 accurately and independently on various types of classroom instruments
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.<sup>†</sup>
- D. Play simple **melodies** and accompaniments on an instrument.<sup>†</sup>
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo simple **rhythmic** and **melodic** patterns.
- B. **Improvise rhythmic** and **melodic ostinato** accompaniments with a level of difficulty of 1 to 2 on a scale of 1 to 6.
- C. **Improvise** simple **rhythmic** variations and simple **melodic embellishments** on familiar **melodies**.
- D. **Improvise** short songs and instrumental pieces (4 to 8 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.
- IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

- A. Create compositions in large group settings.
- B. Compose short pieces within specific guidelines.
- C. Arrange simple pieces for voices and/or classroom instruments.
- D. Compose and arrange using a variety of traditional and nontraditional sound sources, including sounds produced by electronic means.

Students will

- A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve **meter** signatures.
- B. Sight-read simple **melodies** in the appropriate clef with a level of difficulty of 2 on a scale of 1 to 6.
- C. Identify and define standard **notation** symbols for **pitch**, **rhythm**, **dynamics**, **tempo**, articulation, and expression.
- D. Use standard symbols to notate **meter**, **rhythm**, **pitch**, and **dynamics** in simple patterns presented by the teacher.

## VI. ANALYZING. Listening to, analyzing, and describing music.

Students will

- A. Identify simple musical forms including verse/refrain, canon, AB, and ABA.
- B. Use appropriate terminology to describe specific music events in a given **aural** example.
- C. Analyze the uses of the elements of music in examples representing diverse **genres** and cultures.
- D. Analyze music by identifying basic principles of **meter**, **rhythm**, **tonality**, **intervals**, and **chords**.
- E. Identify the sounds of a variety of instruments as well as children's voices and adult male and female voices.
- F. Use purposeful movement to respond to selected prominent music characteristics or to specific music events.

# VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria to their personal listening, composing, and performing.
- B. Evaluate the quality and effectiveness of their own performances and those of others.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

- A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "texture," "color," "form").
- B. Explain how the principles and subject matter of other arts disciplines interrelate with those of music.
- C. Explain how the principles and subject matter of other disciplines interrelate with those of music.

# **IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify by **genre** and **style** (and, if applicable, by historical period, composer, and title) a varied body of high-quality musical works and explain the characteristics that cause each work to be exemplary.
- C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.
- D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- E. Demonstrate audience behavior appropriate for the context and **style** of music being performed.

#### **Grades 9–12 Proficient**

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with fluency, variety of expression, and increased vocal control, alone and in small and large and ensembles.
- B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 4 on a scale of 1 to 6, including some songs performed from memory.
- C. Sing, with increased fluency and expression, music in a variety of languages representing a diversity of cultures.
- D. Sing music written in four parts, with or without accompaniment.
- E. Demonstrate ensemble skills in rehearsal and performance.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a classroom instrument accurately and independently in small and large ensembles and alone.<sup>†</sup>
- B. Play **rhythmic**, **melodic**, and **chordal** patterns with a level of difficulty of 3 to 4 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.<sup>†</sup>
- D. Play simple **melodies** and accompaniments on an instrument.<sup>†</sup>
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo more difficult **rhythmic** and **melodic** patterns including **syncopation**, triplets, and dotted **rhythms**.<sup>†</sup>
- B. **Improvise** more difficult **rhythmic** and **melodic ostinato** accompaniments with a level of difficulty of 3 to 4 on a scale of 1 to 6.<sup>†</sup>
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment. †
- D. **Improvise** extended songs and instrumental pieces (8 to 16 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.
- **IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

- A. Compare and contrast compositional devices using a variety of pieces in a large group setting.
- B. Compose extended pieces within specific guidelines.
- C. Arrange extended pieces for voices and/or classroom instruments.
- D. Combine traditional and nontraditional sound sources in composing and arranging extended pieces.

Students will

- A. Read and interpret a vocal score of up to four parts by describing how the elements of music are used in it.
- B. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6.
- C. Identify and define standard **notation** symbols for **pitch**, **rhythm**, **dynamics**, **tempo**, articulation, and expression.
- D. Use standard **notation** to record musical ideas.

# VI. ANALYZING. Listening to, analyzing, and describing music.

Students will

- A. Identify musical forms including **AABA**, rondo, and theme and variation
- B. Use appropriate terminology to describe specific music events in a given **aural** example.
- C. Analyze **aural** examples of music representing diverse **genres** and cultures by describing the elements of music and the expressive devices used in it.
- D. Use the correct technical vocabulary when analyzing and describing musical works.
- E. Recognize and describe timbre in various **styles** and **genres**.
- F. Use purposeful movement to respond to a variety of music **styles** and **genres**.
- G. Identify and explain compositional devices and techniques used to provide unity, variety, and tension and release in a musical work and give examples of other works that make similar uses of these devices and techniques.
- H. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

#### VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of performances.
- B. Evaluate a performance, arrangement, or **improvisation** by comparing it to similar or exemplary models.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

- A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different cultures and historical periods.
- B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.
- C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify music by culture and historical period on the basis of characteristic **styles** or **genres** and justify these classifications.
- C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.
- D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- E. Compare and contrast audience behavior appropriate for various musical practices.

<sup>75</sup> 

#### Grades 9–12 Advanced

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with fluency, variety of expression, and increased vocal control, alone and in small and large and ensembles.
- B. Sing with expression and technical accuracy a large and varied repertoire of vocal literature with a level of difficulty of 5 on a scale of 1 to 6.
- F. Sing, with increased fluency and expression, music in a variety of languages representing a diversity of cultures.
- C. Sing music written in more than four parts, with or without accompaniment.
- D. Sing in small ensembles with one student to a part.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Play a classroom instrument accurately and independently in small and large ensembles and alone.<sup>†</sup>
- B. Play **rhythmic**, **melodic**, and **chordal** patterns with a level of difficulty of 3 to 4 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.
- D. Play simple **melodies** and accompaniments on an instrument.<sup>†</sup>
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo more difficult **rhythmic** and **melodic** patterns, including **syncopation**, triplets, and dotted **rhythms**.<sup>†</sup>
- B. **Improvise rhythmic** and **melodic ostinato** accompaniments with a level of difficulty of 3 to 4 on a scale of 1 to 6.<sup>†</sup>
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment.
- D. **Improvise** extended songs and instrumental pieces (8 to 16 measures) using a variety of sound sources, including traditional sounds, nontraditional sounds available in the classroom, body sounds, and sounds produced by electronic means.<sup>†</sup>
- **IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

- A. Compare and contrast compositional devices using a variety of pieces in a large group setting.
- B. Compose extended pieces within specific guidelines.
- C. Arrange extended pieces for voices and/or classroom instruments.
- D. Combine traditional and nontraditional sound sources in composing and arranging extended pieces.

#### Students will

- A. Read and interpret a full vocal score by describing how the elements of music are used and explaining all key changes, **meters**, and clefs.
- B. Sight-read, accurately and expressively, music with a level of difficulty of 4 on a scale of 1 to 6.
- C. Interpret nonstandard **notation** symbols used by twentieth-century composers.
- D. Use standard **notation** to record musical ideas.

# VI. ANALYZING. Listening to, analyzing, and describing music.

#### Students will

- A. Identify musical forms including **AABA**, rondo, and theme and variation
- B. Describe in detail significant events occurring in a given musical example.
- C. Analyze **aural** examples of music representing diverse **genres** and cultures by describing the elements of music and the expressive devices used in it.
- D. Use the correct technical vocabulary when analyzing and describing musical works.
- E. Recognize and describe **timbre** in various **styles** and **genres**.
- F. Use purposeful movement to respond to a variety of music **styles** and **genres**.
- G. Compare ways in which musical materials are used in various works of the same **style** and **genre**.
- H. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

#### VII. EVALUATING. Evaluating music and music performances.

#### Students will

- A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.
- B. Evaluate a performance, arrangement, or **improvisation** by comparing it to similar or exemplary models.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

- A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different cultures and historical periods
- B. Compare the ways in which the characteristic media of two or more arts disciplines can be used to transform similar events, scenes, emotions, or ideas into works of art.
- C. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.

# **IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

- A. Identify and explain the stylistic features of a given musical work that serves to define its aesthetic tradition and its historical or cultural context.
- B. Identify and describe music **genres** or **styles** that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical conditions that produced the synthesis of influences.
- C. Compare and contrast the functions that music serves and the situations in which music is typically performed in various cultures of the world.
- D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.
- E. Compare and contrast audience behavior appropriate for various musical practices.

# **Choral Music Standards across All Grade Levels**

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

# **Students will**

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Sing independently, on	A. Sing with stylistic	A. Sing with fluency, varied expression, and increased	
pitch and in rhythm, using	accuracy and good breath	vocal control, alone and in small and large and	
appropriate timbre,	control throughout their	ensembles.	
diction, and posture while	singing ranges, alone or in		
maintaining a steady	small and large ensembles.		
tempo.			
B. Sing expressively—	B. Sing with expression	B. Sing with expression	B. Sing with expression
with appropriate	and technical accuracy a	and technical accuracy a	and technical of accuracy a
dynamics, phrasing, and	repertoire of vocal	large and varied repertoire	large and varied repertoire
interpretation—a	literature with a level of	of vocal literature with a	of vocal literature with a
repertoire of vocal	difficulty of 2 on a scale of		level of difficulty of 5 on a
literature with a level of	1 to 6, including some	scale of 1 to 6, including	scale of 1 to 6.
difficulty of 1 to 2 on a	songs performed from	some songs performed	
scale of 1 to 6.	memory.	from memory.	
C. Sing from memory a	C. Sing music representing	C. Sing, with increased fluen	•
varied repertoire of songs	diverse genres and	a variety of languages represe	enting a diversity of
representing genres and	cultures with expression	cultures.	
styles from diverse	appropriate for the work		
cultures.	they are performing.		
D. Sing ostinati, partner	D. Sing music written in	D. Sing music written in	D. Sing music written in
songs, rounds, and two-	two, three, and four parts.	four parts, with or without	more than four parts, with
and three-part music.		accompaniment.	or without
			accompaniment.
E. Sing in groups, blending		E. Demonstrate ensemble	E. Sing in small ensembles
dynamic levels, and respon-	ding to the cues of the	skills in rehearsal and	with one student to a part.
conductor.		performance.	

# **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

3–5/6–8 Beginning	6-8/9-12 Intermediate	9–12 Proficient	9–12 Advanced
	A. Play a classroom instrument accurately and independently in small and large ensembles and alone. †		
B. Play rhythmic, melodic, and chordal patterns with a level of difficulty of 1 to 2 on a scale of 1 to 6 accurately and independently on various types of classroom instruments.  B. Play rhythmic, melodic, and chordal pattern level of difficulty of 3 to 4 on a scale of 1 to 6 and independently on various types of classroom instruments.		n a scale of 1 to 6 accurately	
	C. Play music representing diverse genres and cultures with expression appropriate for the particular work they are performing.		
	D. Play simple melodies and accompaniments on an instrument. <sup>†</sup>		

# III. IMPROVISING. Improvising melodies, variations, and accompaniments.

#### **Students will**

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Echo simple rhythmic and melodic patterns.		A. Echo more difficult rhythmic and melodic patterns	
		including syncopation, triplets, and dotted rhythms.	
B. Improvise rhythmic and n		B. Improvise rhythmic and r	nelodic ostinato
accompaniments with a level	of difficulty of 1 to 2 on a	accompaniments with a leve	l of difficulty of 3 to 4 on a
scale of 1 to 6.		scale of 1 to 6. <sup>†</sup>	
C. Improvise simple rhythm	c variations and simple	C. Improvise short melodies both without	
melodic embellishments on f	familiar melodies.	accompaniment and with basic rhythmic	
		accompaniment.†	
D. Improvise short songs and	d instrumental pieces (4 to 8	D. Improvise extended songs and instrumental pieces (8	
measures) using a variety of	sound sources, including	to 16 measures) using a variety of sound sources,	
traditional sounds, nontraditional sounds available in the		including traditional sounds, nontraditional sounds	
classroom, body sounds, and	sounds produced by	available in the classroom, body sounds, and sounds	
electronic means.		produced by electronic mear	ns. <sup>†</sup>

# IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

Students will				
3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced	
A. Create compositions in la	A. Create compositions in large group settings.		A. Compare and contrast compositional devices using a	
		variety of pieces in a large g	variety of pieces in a large group setting.	
B. Compose short pieces within specific guidelines.		B. Compose extended pieces within specific guidelines.		
C. Arrange simple pieces for voices and/or classroom		C. Arrange extended pieces for voices and/or classroom		
instruments.		instruments.		
D. Compose and arrange using a variety of traditional		D. Combine traditional and nontraditional sound sources		
and nontraditional sound sources, including sounds		in composing and arranging extended pieces.		
produced by electronic mean	ns.			

# V. READING AND NOTATING. Reading and notating music.

3–5/6–8 Beginning	6-8/9-12 Intermediate	9–12 Proficient	9–12 Advanced
A. Read whole, half,	A. Read whole, half,	A. Read and interpret a	A. Read and interpret a
dotted half, quarter, and	quarter, eighth, sixteenth,	vocal score of up to four	full vocal score by
eighth notes and	and dotted notes and	parts by describing how	describing how the
corresponding rests in 2/4,	corresponding rests in 2/4,	the elements of music are	elements of music are used
3/4, and 4/4 meter	3/4, 4/4, 6/8, 3/8, and alla	used in it.	and explaining all key
signatures.	breve meter signatures.		changes, meters, and clefs.
B. Read simple pitch	B. Sight-read simple	B. Sight-read, accurately	B. Sight-read, accurately
notation in the appropriate	melodies in the	and expressively, music	and expressively, music
clef using a system	appropriate clef with a	with a level of difficulty of	with a level of difficulty of
(syllables, numbers, or	level of difficulty of 2 on a	3 on a scale of 1 to 6.	4 on a scale of 1 to 6.
letter names).	scale of 1 to 6.		
C. Identify symbols and	C. Identify and define standa	ard notation symbols for	C. Interpret nonstandard
traditional terms referring	pitch, rhythm, dynamics, ten	npo, articulation, and	notation symbols used by
to dynamics, tempo, and	expression.		twentieth-century
articulation and interpret			composers.
them correctly when			
performing.			

# **Students will**

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
D. Use standard symbols to notate meter, rhythm, pitch,		D. Use standard notation to record musical ideas.	
and dynamics in simple patterns presented by the			
teacher.			

# VI. ANALYZING. Listening to, analyzing, and describing music.

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
	A. Identify simple musical forms including		cluding AABA, rondo, and
verse/refrain, canon, AB, at		theme and variation.	
B. Demonstrate	B. Use appropriate terminole		B. Describe in detail
perceptual skills by	music events in a given aural example.		significant events
moving as well as			occurring in a given
describing and answering			musical example.
questions about aural			
examples of music in			
various styles			
representing diverse			
cultures.			
	C. Analyze the uses of the	C. Analyze aural examples o	f music representing diverse
	elements of music in	genres and cultures by descri	bing the elements of music
	examples representing	and the expressive devices us	sed in it.
	diverse genres and		
	cultures.		
D. Use appropriate	D. Analyze music by	D. Use the correct technical v	
terminology when	identifying basic	and describing musical works.	
explaining music	principles of meter,		
notation, music	rhythm, tonality, interval,		
instruments and voices,	and chords.		
and music performances.			
E. Identify the sounds of a	•	E. Recognize and describe timbre in various styles and	
well as children's voices an	d adult male and female	genres.	
voices.			
F. Use purposeful movement		F. Use purposeful movement to respond to a variety of	
prominent music characteri	stics or to specific music	music styles and genres.	
events.			
		G. Identify and explain	G. Compare ways in which musical materials
		compositional devices and techniques used to provide	
			are used in various works
		unity, variety, and tension and release in a musical	of the same style and
		work and give examples of	genre.
		other works that make	
		similar uses of these	
		devices and techniques.	
		H. Analyze and describe uses	of the elements of music in
		a given work that make it uni	
		expressive.	ique, meresung, and
		capicssive.	

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

# VII. EVALUATING. Evaluating music and music performances.

# Students will

3–5/6–8 <b>Beginning</b>	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Devise criteria for	A. Develop criteria for	A. Refine and apply	A. Evaluate a given
evaluating performances	evaluating the quality and	specific criteria for making	musical work in terms of its
and compositions.	effectiveness of music	informed critical	aesthetic qualities and
	performances and	evaluations of the quality	explain the musical means
	compositions and apply	and effectiveness of	it uses to evoke feelings
	the criteria to personal	performances.	and emotions.
	listening, composing, and		
	performing.		
B. Use appropriate music	B. Evaluate the quality		rrangement, or improvisation
terminology to explain	and effectiveness of their	by comparing it to similar or exemplary models.	
their personal preferences	own performances and the		
for specific music works	those of others.		
and styles.			

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will				
3-5/6-8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced	
A. Identify similarities	A. Explain the similarities	A. Compare and contrast the	uses of characteristic	
and differences in the	and differences in the	elements, artistic processes, a	and organizational principles	
meanings of common	meanings of common	among the arts in different cu	ultures and historical periods.	
terms used in the various	terms used in the various			
arts disciplines (e.g.,	arts disciplines (e.g.,			
"texture," "color,"	"texture," "color,"			
"form").	"form").			
B. Explain how the princip	oles and subject matter of	B. Compare and contrast	B. Compare the ways in	
other arts disciplines interr	elate with those of music.	two or more arts disciplines	which the characteristic	
		within a particular	media of two or more	
		historical period and cite	disciplines areas can be	
		relevant examples.	used to transform similar	
			events, scenes, emotions,	
			or ideas into works of art.	
C. Explain how the princip		C. Explain how the	C. Explain how the roles	
other disciplines interrelate	with those of music.	principles and subject	of creators, performers,	
		matter of various	and others involved in the	
		disciplines outside the arts	production and	
		interrelate with those of	presentation of the various	
		music.	arts are similar to and	
			different from one another.	

<sup>†</sup> Students who receive additional music instruction should demonstrate a higher level of achievement in this area.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

3-5/6-8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced	
A. Perform a varied	A. Describe distinguishing cl		A. Identify and explain	
repertoire of music from	representative music genres and styles from a variety of		the stylistic features of a	
other cultures.	cultures.		given musical work that	
			serve to define its	
			aesthetic tradition and its	
			historical or cultural	
			context.	
B. Perform music from	B. Classify by genre and	B. Classify music by	B. Identify and describe	
various historical periods.	style (and, if applicable, by	culture and historical period	music genres or styles that	
	historical period,	on the basis of	show the influence of two	
	composer, and title) a	characteristic styles or	or more cultural	
	varied body of high quality	genres and justify these	traditions, identify the	
	musical works and explain	classifications.	cultural source of each	
	the characteristics that		influence, and trace the	
	cause each work to be		historical conditions that	
	exemplary.		produced the synthesis of	
C II .:C			influences.	
C. Identify various uses		e functions that music serves		
of music in their daily	music is typically performed in various cultures of the world.			
experiences and describe characteristics that make				
certain music suitable for				
each use.				
D. Identify and describe	D. Idantify the various roles	of musicians in society, name	ronrosontativo individuals	
roles of musicians in	D. Identify the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.			
various music settings	who have functioned in each	Tote, and describe their activity	ies and demovements.	
and cultures.				
E. Demonstrate audience b	Lehavior appropriate for the	F Compare and contrast and	ience behavior appropriate	
context and style of music		E. Compare and contrast audience behavior appropriate for various musical practices.		
context and style of music being performed.			•	

# **Instrumental Music Standards for the Individual Grade Levels**

# Grades 3–5/6–8, Beginning

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing on **pitch** using neutral syllables, note names, or **solfège** while maintaining a steady **tempo** and **meter**.
- B. Sing expressively with appropriate **dynamics**, phrasing, and interpretation.
- C. Sing in groups and respond to a conductor.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Perform on **pitch** and in **rhythm** with appropriate **dynamics** and good tone quality while maintaining a steady **tempo** and **meter**.
- B. Perform in groups, blending instrumental **timbres** and responding to a conductor, a repertoire of instrumental literature with a level of difficulty of 1 to 2 on a scale of 1 to 6.
- C. Perform expressively a varied repertoire of music representing diverse **genres** and **styles**.
- D. Perform independent instrumental parts while others play contrasting parts.
- **III. IMPROVISING**. Improvising **melodies**, variations, and accompaniments.

Students will

- A. Echo simple **rhythmic** and **melodic** patterns.
- B. **Improvise** simple **rhythmic** and **melodic phrases**.
- C. Play and embellish simple **melodies** by ear.
- **IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

Students will

- A. Compose short pieces in large group settings.
- B. Arrange simple **melodies** for their own instrument.
- V. **READING AND NOTATING**. Reading and notating music.

- A. Read whole, half, dotted half, quarter, and eighth notes and corresponding rests in 2/4, 3/4, and 4/4 **meter** signatures.
- B. Use a system (i.e., syllables, numbers, or note names) to read simple **pitch notation** in the clef appropriate for their instrument.
- C. Identify symbols and traditional terms referring to **dynamics**, **tempo**, and articulation.
- D. Use standard symbols to notate **meter**, **rhythm**, **pitch**, and **dynamics** in simple patterns presented by the teacher.

**VI. ANALYZING.** Listening to, analyzing, and describing music.

Students will

- A. Identify simple music forms that are presented **aurally**.
- C. Use appropriate terminology in explaining music, music **notation**, music instruments, and music performances.

#### VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Develop criteria for evaluating music performances.
- B. Use appropriate music terminology to explain their personal preferences for specific music works and **styles**.
- **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Identify similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "texture," "color," "form," "movement").
- B. Identify ways in which the principles and subject matter of other disciplines interrelate with those of music.
- IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

- A. Perform a repertoire of music from various cultures.
- B. Perform music from various historical periods.

#### Grades 6–8/9–12 Intermediate

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy.
- C. Sing music written in two and three parts.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Perform on at least one instrument accurately and independently, alone and in ensembles, with good posture and playing position and with good breath support or good bow or stick control.
- B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 2 to 3 on a scale of 1 to 6.
- C. Play music representing diverse **genres** and cultures with expression appropriate for the particular work they are performing.
- D. Play by ear simple **melodies** on a variety of classroom instruments.
- E. Perform **major** and/or **minor scales** as outlined in the *South Carolina Music Educators Association Handbook*.
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** simple **harmonic** accompaniments.<sup>†</sup>
- B. **Improvise melodic embellishments** and simple **rhythmic** and **melodic** variations on given **melodies** in major keys.
- E. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment, each in a consistent **style**, **meter**, and **tonality**.
- **IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

- A. Compose short pieces within specific guidelines.
- B. Arrange simple pieces for instruments other that those for which the pieces were written.
- C. Use a variety of traditional and nontraditional sound sources, including electronic media, when composing and arranging.

Students will

- A. Read whole, half, quarter, eighth, sixteenth, and dotted notes and corresponding rests in 2/4, 3/4, 4/4, 6/8, 3/8, and alla breve **meter** signatures.
- B. Sight-read simple music with a level of difficulty of 2 on a scale of 1 to 6 in the clef appropriate for their instrument and begin the study of alternate clef systems.
- C. Identify and define standard **notation** symbols for **pitch**, **rhythm**, **dynamics**, **tempo**, articulation, and expression.
- D. Use standard **notation** to record musical ideas.

# VI. ANALYZING. Listening to, analyzing, and describing music.

Students will

- A. Use appropriate terminology to describe specific music events in a given **aural** example.
- B. Analyze the uses of the elements of music in examples representing diverse **genres** and cultures.
- C. Analyze music by identifying basic principles of **meter**, **rhythm**, **tonality**, **intervals**, and **chords**.

# VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Develop criteria for evaluating the quality and effectiveness of music performances and compositions and apply the criteria in personal listening, composing, and performing.
- B. Evaluate the quality and effectiveness of their own performances and those of others by applying specific criteria appropriate for the **style** of the music and offer constructive suggestions for improvement.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Explain the similarities and differences in the meanings of common terms used in the various arts disciplines (e.g., "texture," "color," "form," "movement").
- B. Explain how the principles and subject matter of other disciplines interrelate with those of music.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify by **genre** and **style** (and, if applicable, by historical period, composer, and title) a varied body of high-quality musical works and explain the characteristics that cause each work to be exemplary.
- C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

#### **Grades 9–12 Proficient**

**I. SINGING.** Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 3 to 4 on a scale of 1 to 6.
- C. Demonstrate well-developed ensemble skills.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty of 4 on a scale of 1 to 6.
- C. Perform solos and music for small ensembles with one student on a part.
- D. Play by ear simple **melodies** on a variety of classroom instruments.
- E. Perform **major** and/or **minor scales** as outlined in the *South Carolina Music Educators Association Handbook*.
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** simple **harmonic** accompaniments. †
- B. Improvise rhythmic and melodic variations in a variety of keys.
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment, each in a consistent **style**, **meter**, and **tonality**.
- **IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

- A. Compose short musical examples in several distinct **styles**, demonstrating creativity in using the elements of music for expressive effect.
- B. Arrange short pieces that preserve or enhance the expressive effect of the particular piece but that use instruments other than those for which the piece was originally written.
- C. Compose and/or arrange music for various instruments, demonstrating a knowledge of the ranges and traditional usage of sound sources.

Students will

- A. Read standard **notation** in 5/8, 7/8, and 5/4 **meter**.
- B. Sight-read, accurately and expressively, music with a level of difficulty of 3 on a scale of 1 to 6.
- C. Identify and define standard **notation** symbols for **pitch**, **rhythm**, **dynamics**, **tempo**, articulation, and expression.
- D. Use standard **notation** to record musical ideas.

#### VI. ANALYZING. Listening to, analyzing, and describing music

Students will

- A. Use appropriate terminology to describe specific music events in a given **aural** example.
- B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions representing diverse **genres** and cultures.
- C. Use the correct technical vocabulary when analyzing and describing musical works.

# VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Refine and apply specific criteria for making informed critical evaluations of the quality and effectiveness of music performances.
- B. Evaluate a performance, arrangement, or **improvisation** by comparing it to similar or exemplary models.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Compare and contrast the ways that organizational principles and artistic elements and processes are used in the various arts disciplines.
- B. Compare and contrast two or more arts disciplines within a particular historical period and cite relevant examples.
- C. Explain how the principles and subject matter of various disciplines outside the arts interrelate with those of music.

# **IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

- A. Describe distinguishing characteristics of representative music **genres** and **styles** from a variety of cultures.
- B. Classify music by culture and historical period on the basis of characteristic **styles** or **genres** and justify these classifications.
- C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

#### Grades 9–12 Advanced

**I. SINGING**. Singing, alone and with others, a varied repertoire of music.

Students will

- A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.
- B. Sing with expression and technical accuracy a varied repertoire of instrumental literature with a level of difficulty of 4 to 5 on a scale of 1 to 6.
- C. Sing in small ensembles with one student on the assigned instrumental part.
- **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

Students will

- A. Perform an appropriate part in an ensemble, demonstrating well-developed ensemble skills.
- B. Perform with expression and technical accuracy on at least one string, wind, or percussion instrument a repertoire of instrumental literature with a level of difficulty 5 on a scale of 1 to 6.
- C. Perform solos and music for small ensembles with one student on a part.
- D. Play by ear simple **melodies** on a variety of classroom instruments.
- E. Perform **major** and/or **minor scales** as outlined in the *South Carolina Music Educators Association Handbook*.
- **III. IMPROVISING.** Improvising **melodies**, variations, and accompaniments.

Students will

- A. **Improvise** stylistically appropriate harmonizing parts in a variety of **styles**.<sup>†</sup>
- B. **Improvise melodies** in a variety of **styles** over given **chord** progressions, each in a consistent **style**, **meter**, and **tonality**.<sup>†</sup>
- C. **Improvise** short **melodies** both without accompaniment and with basic **rhythmic** accompaniment, each in a consistent **style**, **meter**, and **tonality**.
- **IV. COMPOSING AND ARRANGING.** Composing and arranging music within specified guidelines.

- A. Compose music, demonstrating imagination and technical skill in applying the principles of composition.
- B. Arrange short pieces that preserve or enhance the expressive effect of the particular piece but that use instruments other than those for which the piece was originally written.
- C. Compose and/or arrange music for various instruments, demonstrating a knowledge of the ranges and traditional usage of sound sources.

Students will

- A. Read nonstandard **notation** symbols used by twentieth-century composers.
- B. Sight-read, accurately and expressively, music with a level of difficulty of 4 on a scale of 1 to 6.
- C. Identify and define standard **notation** symbols for **pitch**, **rhythm**, **dynamics**, **tempo**, articulation, and expression.
- D. Use standard **notation** to record musical ideas.

## VI. ANALYZING. Listening to, analyzing, and describing music.

Students will

- A. Describe in detail significant events occurring in a given musical example.
- B. Analyze and describe the ways in which elements of music and expressive devices are used in music compositions of the same **genre** and **style**.
- C. Analyze and describe uses of the elements of music in a given work that make it unique, interesting, and expressive.

# VII. EVALUATING. Evaluating music and music performances.

Students will

- A. Evaluate a given musical work in terms of its aesthetic qualities and explain the musical means it uses to evoke feelings and emotions.
- B. Evaluate a performance, arrangement, or **improvisation** by comparing it to similar or exemplary models.

# **VIII. MAKING CONNECTIONS.** Understanding relationships between music, the other arts, and disciplines outside the arts.

Students will

- A. Compare and contrast the uses of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods and different cultures.
- B. Compare the ways in which the characteristic media of two or more arts disciplines can be used to transform similar events, scenes, emotions, or ideas into works of art.
- C. Explain how the roles of creators, performers, and others involved in the production and presentation of the various arts are similar to and different from one another.

# **IX. RELATING TO HISTORY AND CULTURE.** Understanding music in relation to history and culture.

- A. Identify and explain the stylistic features of a given musical work that serve to define its aesthetic tradition and its historical or cultural context.
- B. Identify and describe music **genres** or **styles** that show the influence of two or more cultural traditions, identify the cultural source of each influence, and trace the historical condition that produced the synthesis of influence.
- C. Compare and contrast the various roles of musicians in society, name representative individuals who have functioned in each role, and describe their activities and achievements.

# **Instrumental Music Standards across All Grade Levels**

I. SINGING. Singing, alone and with others, a varied repertoire of music.

#### **Students will**

3–5/6–8 Beginning	6-8/9-12 Intermediate	9–12 Proficient	9–12 Advanced
A. Sing on pitch using neutral syllables, note	A. Sing with stylistic accuracy and good breath control, alone or in small and large ensembles.		
names, or solfège while	ensembles.		
maintaining a steady			
tempo and meter.			
B. Sing expressively with	B. Sing with expression	B. Sing with expression and	B. Sing with expression
appropriate dynamics,	and technical accuracy.	technical accuracy a varied	and technical accuracy a
phrasing, and		repertoire of instrumental	varied repertoire of
interpretation.		literature with a level of	instrumental literature with
		difficulty of 3 to 4 on a	a level of difficulty of 4 to
		scale of 1 to 6.	5 on a scale of 1 to 6.
C. Sing in groups and	C. Sing music written in	C. Demonstrate well-	C. Sing in small ensembles
respond to a conductor.	two and three parts.	developed ensemble skills.	with one student on a part
			(assigned instrumental
			part).

# **II. PERFORMING ON INSTRUMENTS.** Performing on instruments, alone and with others, a varied repertoire of music.

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Perform on pitch and	A. Perform on at least one	A. Perform an appropriate pa	rt in an ensemble,
in rhythm with	instrument accurately and	demonstrating well-developed ensemble skills.	
appropriate dynamics and	independently, alone and		
good tone quality while	in ensembles, with good		
maintaining a steady	posture and playing		
tempo and meter.	position and with good		
	breath support or good		
	bow or stick control.		
B. Perform in groups,	B. Perform with	B. Perform with expression	B. Perform with
blending instrumental	expression and technical	and technical accuracy on	expression and technical
timbres and responding to	accuracy on at least one	at least one string, wind, or	accuracy on at least one
a conductor, a repertoire	string, wind, or percussion	percussion instrument a	string, wind, or percussion
of instrumental literature	instrument a repertoire of	repertoire of instrumental	instrument a repertoire of
with a level of difficulty	instrumental literature	literature with a level of	instrumental literature with
of 1 to 2 on a scale of 1 to	with a level of difficulty of	difficulty of 4 on a scale of	a level of difficulty of 5 on
6.	2 to 3 on a scale of 1 to 6.	1 to 6.	a scale of 1 to 6.
C. Perform expressively a	C. Play music representing	C. Perform solos and music	for small ensembles with
varied repertoire of music	diverse genres and	one student on a part.	
representing diverse	cultures with expression		
genres and styles.	appropriate for the		
	particular work they are		
	performing.		
		lies on a variety of classroom is	
E. Perform independent		nor scales as outlined in the So	uth Carolina Music
instrumental parts while	Educators Association Hand	lbook.	
others play contrasting			
parts.			

# **III. IMPROVISING.** Improvising melodies, variations, and accompaniments.

# Students will

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Echo simple rhythmic	A. Improvise simple harmonic accompaniments.		A. Improvise stylistically
and melodic patterns.			appropriate harmonizing parts in a variety of styles.
B. Improvise simple	B. Improvise melodic	B. Improvise rhythmic and	B. Improvise melodies in a
rhythmic and melodic	embellishments and	melodic variations in a	variety of styles over given
phrases.	simple rhythmic and	variety of keys.	chord progressions, each in
	melodic variations on		a consistent style, meter,
	given melodies in major		and tonality. <sup>†</sup>
	keys.		
C. Play and embellish	C. Improvise short melodies both without accompaniment and with basic rhythmic		
simple melodies by ear.	accompaniment, each in a consistent style, meter, and tonality.		

# IV. COMPOSING AND ARRANGING. Composing and arranging music within specified guidelines.

# **Students will**

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Compose short pieces	A. Compose short pieces	A. Compose short musical	A. Compose music,
in large group settings.	within specific guidelines.	examples in several	demonstrating imagination
		distinct styles,	and technical skill in
		demonstrating creativity in	applying the principles of
		using the elements of	composition.
		music for expressive	
		effect.	
B. Arrange simple	B. Arrange simple pieces	B. Arrange short pieces that preserve or enhance the	
melodies for their own	for instruments other that	expressive effect of the particular piece but that use	
instrument.	those for which the pieces	instruments other than those for which the piece was	
	were written.	originally written.	
	C. Use a variety of	C. Compose and/or arrange music for various	
	traditional and	instruments, demonstrating a knowledge of the ranges	
	nontraditional sound	and traditional usage of sour	nd sources.
	sources, including		
	electronic media, when		
	composing and arranging.		

# V. READING AND NOTATING. Reading and notating music.

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Read whole, half,	A. Read whole, half,	A. Read standard notation	A. Read nonstandard
dotted half, quarter, and	quarter, eighth, sixteenth,	in 5/8, 7/8, and 5/4 meter.	notation symbols used by
eighth notes and	and dotted notes and		twentieth-century
corresponding rests in 2/4,	corresponding rests in 2/4,		composers.
3/4, and 4/4 meter	3/4, 4/4, 6/8, 3/8, and alla		
signatures.	breve meter signatures.		

# Students will

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
B. Use a system (i.e.,	B. Sight-read simple	B. Sight-read, accurately	B. Sight-read, accurately
syllables, numbers, or note	music with a level of	and expressively, music	and expressively, music
names) to read simple	difficulty of 2 on a scale of	with a level of difficulty of	with a level of difficulty of
pitch notation in the clef	1 to 6 in the clef	3 on a scale of 1 to 6.	4 on a scale of 1 to 6.
appropriate for their	appropriate for their		
instrument.	instrument and begin the		
	study of alternate clef		
	systems.		
C. Identify symbols and	C. Identify and define standa	ard notation symbols for pitch	, rhythm, dynamics, tempo,
traditional terms referring	articulation, and expression.		
to dynamics, tempo, and			
articulation.			
D. Use standard symbols	D. Use standard notation to	record musical ideas.	
to notate meter, rhythm,			
pitch, and dynamics in			
simple patterns presented			
by the teacher.			

# VI. ANALYZING. Listening to, analyzing, and describing music.

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Identify simple music	A. Use appropriate terminology to describe specific		A. Describe in detail
forms that are presented	music events in a given aura	ıl example.	significant events
aurally.			occurring in a given
			musical example.
	B. Analyze the uses of the	B. Analyze and describe	B. Analyze and describe
	elements of music in	the ways in which	the ways in which
	examples representing	elements of music and	elements of music and
	diverse genres and	expressive devices are	expressive devices are
	cultures.	used in music	used in music
		compositions representing	compositions of the same
		diverse genres and	genre and style.
		cultures.	
C. Use appropriate	C. Analyze music by	C. Use the correct	C. Analyze and describe
terminology in explaining	identifying basic	technical vocabulary when	uses of the elements of
music, music notation,	principles of meter,	analyzing and describing	music in a given work that
music instruments, and	rhythm, tonality, intervals,	musical works.	make it unique,
music performances.	and chords.		interesting, and
			expressive.

VII. EVALUATING. Evaluating music and music performances.

# **Students will**

3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Develop criteria for	A. Develop criteria for	A. Refine and apply	A. Evaluate a given
evaluating music	evaluating the quality and	specific criteria for making	musical work in terms of
performances.	effectiveness of music	informed critical	its aesthetic qualities and
	performances and	evaluations of the quality	explain the musical means
	compositions and apply the	and effectiveness of music	it uses to evoke feelings
	criteria to personal	performances.	and emotions.
	listening, composing, and		
	performing.		
B. Use appropriate music	B. Evaluate the quality and	B. Evaluate a performance, a	
terminology to explain	effectiveness of their own	improvisation by comparing	it to similar or exemplary
their personal preferences	performances and those of	models.	
for specific music works	others by applying specific		
and styles.	criteria appropriate for the		
	style of the music and offer		
	constructive suggestions		
	for improvement.		

# VIII. MAKING CONNECTIONS. Understanding relationships between music, the other arts, and disciplines outside the arts.

Students win			
3–5/6–8 Beginning	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Identify similarities	A. Explain similarities and	A. Compare and contrast	A. Compare and contrast
and differences in the	differences in the meanings	the ways that	the uses of characteristic
meanings of common	of common terms used in	organizational principles	elements, artistic processes,
terms used in the various	the various arts disciplines	and artistic elements and	and organizational
arts disciplines (e.g.,	(e.g., "texture," "color,"	processes are used in the	principles among the arts in
"texture," "color,"	"form," "movement").	various arts disciplines.	different historical periods
"form," "movement").			and different cultures.
B. Identify ways in which	B. Explain how the	B. Compare and contrast	B. Compare the ways in
the principles and subject	principles and subject	two or more arts	which the characteristic
matter of other	matter of other disciplines	disciplines within a	media of two or more arts
disciplines interrelate	interrelate with those of	particular historical period	disciplines can be used to
with those of music.	music.	and cite relevant	transform similar events,
		examples.	scenes, emotions, or ideas
			into works of art.
		C. Explain how the	C. Explain how the roles of
		principles and subject	creators, performers, and
		matter of various	others involved in the
		disciplines outside the arts	production and presentation
		interrelate with those of	of the various arts are
		music.	similar to and different
			from one another.

# IX. RELATING TO HISTORY AND CULTURE. Understanding music in relation to history and culture.

3–5/6–8 <b>Beginning</b>	6–8/9–12 Intermediate	9–12 Proficient	9–12 Advanced
A. Perform a repertoire	A. Describe distinguishing characteristics of		A. Identify and explain the
of music from various	representative music genres	and styles from a variety of	stylistic features of a given
cultures.	cultures.		musical work that serve to
			define its aesthetic tradition
			and its historical or cultural
			context.
B. Perform music from	B. Classify by genre and	B. Classify music by	B. Identify and describe
various historical periods.	style (and, if applicable, by	culture and historical	music genres or styles that
	historical period,	period on the basis of	show the influence of two
	composer, and title) a	characteristic styles or	or more cultural traditions,
	varied body of high quality	genres and justify these	identify the cultural source
	musical works and explain	classifications.	of each influence, and trace
	the characteristics that		the historical condition that
	cause each work to be		produced the synthesis of
	exemplary.		influence.
	C. Compare and contrast the various roles of musicians in society, name representative		
	individuals who have functioned in each role, and describe their activities and		
	achievements.		

# **Music Glossary**

- **AABA.** A design sometimes called rounded binary form. Originally used for short pieces such as dances. It was this rounded binary form that, during the late eighteenth century, developed into sonata form.
- **AB.** A basic musical form, often called binary form, consisting of two sections, A and B; usually they are repeated, creating the form AABB.
- **ABA.** Ternary form. A basic musical form consisting of three sections (A, B, and A), the third section being virtually identical to the first. If it is exactly identical, the third section often is not written out, the performer simply being directed to repeat the first section (usually marked *da capo* or *D.C.*) such as in the da capo aria and minuet or scherzo with trio.
- **accidental.** (1) A flat, sharp, or natural that is not a part of the key signature. (2) The symbol that appears before a note to indicate how the **pitch** for that one note should be changed from the original key signature.

aural/aurally. By ear; without reference to or memorization of written music.

articulation. Clarity in vocal and instrumental performance.

**body percussion.** The sounds created by using body parts as percussion instruments (e.g., a clap of the hands, a stamp of the foot).

**color.** Timbre; the blend of harmonics (overtones) that distinguishes a note played on a flute from the same note played on the violin.

**canon.** A composition for two or more voices in which one voice enters after another in exact imitation of the first.

**chord.** Three or more pitches sounded simultaneously or functioning as if sounded simultaneously. Adjective form, *chordal*.

**descant.** A high vocal part sung above the **melody**.

**dynamics.** The louds and softs in music.

**embellishment.** A note or group of notes added to a basic **melody** as ornamentation.

**form.** The design or structure of a musical composition.

genre. A type or class of music; an established form of musical composition.

**harmony.** (1) The pattern of intervals and chords in a composition. (2) The ways in which chords and intervals are related to one another and the ways in which one interval or chord can be connected to another. Adjective form, *harmonic*.

**improvisation.** The creation of music in the course of performance. Verb form, *improvise*.

**interval.** (1) A pair of notes sounded at the same time. (2) The distance between the pitches of two musical tones. The smallest interval in conventional Western music is the half tone, for example the distance from C to C-sharp. Two half tones make up a whole tone. All other intervals are similarly made up of half tones or half and whole tones.

**intonation.** The degree of accuracy with which pitches are played or sung in tune.

**major scale.** An arrangement of eight tones in a scale in the following order: whole, whole, whole, whole, half.

**melody.** The tune; a series of pitches that moves upward or downward or stays the same. Adjective form, *melodic*.

**meter.** The way that beats of music are grouped, often in sets of two or three.

**minor scale.** An arrangement of eight tones in a scale (natural minor) in the following order: whole, half, whole, whole, whole, whole.

**mode.** A pattern of pitches within the octave that makes up the basic melodic material of a composition. Often the term refers to the medieval modes, which all differ from one another in the arrangement of half tones and whole tones in their scales.

**motive.** A short melodic or **rhythmic** pattern.

**notation.** A system used for writing down music showing aspects of music tones such as the pitches to be sounded (pitch), how long each tone should be held in relation to the others (duration), and the degree of loudness (dynamics) at which the tone should be played.

**ostinato.** A short music pattern that is repeated persistently throughout a performance Composition or a section of one. Plural form, *ostinati*.

**partner songs.** Two or more different songs that are performed at the same time and create harmony.

**pentatonic.** A scale made up of five tones as opposed to the seven-tone diatonic scale and the twelve-tone chromatic scale. The most common type of pentatonic scale consists of the notes C D F G A. This scale is found in the music of many Asian and African peoples, as well as in some European folk music.

**phrase.** A division or section of a musical line, somewhat comparable to a clause or a sentence in language.

**pitch.** The highness or lowness of a tone.

**pitched instruments.** Instruments that produce various tones; includes the families of brass, woodwind, string, and keyboard instruments.

**rhythm.** A pattern of long and short sounds and silences in music; the pattern of the duration of a sound. Adjective form, *rhythmic*.

**rondo.** The musical form in which the first section, A, recurs after each of several contrasting sections: ABACA.

**scale.** A selection of tones within one octave, arranged in rising order of pitches, including the twelve tone chromatic scale, the eight tone diatonic scale, the five tone pentatonic scale, and the whole-tone scale.

**solfège.** A kind of musical training involving both ear training and sight singing. The student learns to recognize clefs, intervals, rhythm, signatures, and all elements of musical notation and to translate them into actual sounds. Often solmization syllables (do, re, mi, fa, sol, la, ti) are used.

**style.** The composer's manner of treating the various elements that make up a composition—the overall form, melody, rhythm, harmony, instrumentation, and so forth—as well as for the performer's manner of presenting a musical composition.

**syncopation.** An effect of uneven rhythm that results from changing the normal pattern of accents and beats.

**tempo.** (1) A steady succession of units of rhythm; the beat. (2) The speed at which a piece of music is performed or written to be performed.

**texture.** The number and relationship of musical lines in a composition.

**timbre.** The distinctive tone quality of a particular musical instrument.

**theme and variation.** A musical form consisting of a main idea followed by changed versions of that idea.

**tonality.** The use of a central note, called the *tonic*, around which the other tonal material of a composition (notes, intervals, chords) is built and to which the music returns for a sense of rest and finality. *Tonality* refers particularly to harmony, to chords and their relationships.

**unison.** The performance of the same pitches by all players or singers. The pitches may be in the same octaves or in different ones.

**unpitched instruments.** Instruments that do not produce various tones; includes such percussion instruments as claves, maracas, and wood blocks.

\* \* \*

The following sources were utilized in the creation of this glossary:

Ammer, Christine. The Harper Dictionary of Music. 2d ed. New York: Harper and Row, 1987.

Apel, Willi, and Ralph T. Daniel. *The Harvard Brief Dictionary of Music*. New York: Washington Square Press, 1961.

Randel, Don Michael, ed. *The New Harvard Dictionary of Music*. Cambridge, MA: Belknap Press of Harvard University Press, 1986.

# South Carolina Theatre Curriculum Standards

## Introduction

Theatre standards are designed to closely reflect both national standards and the previous South Carolina standards for theatre education. Although there are eight curriculum standards, their arrangement does not reflect a recommended sequence or hierarchy. Richly designed curriculum and instruction should integrate many standards within a unit of study, thus enabling the students to see the connections among the eight standards of the theatre discipline.

Because the study of theatre is not always conducted across the preK through 9–12 advanced grade levels, special challenges exist for teachers who are held accountable for student's attainment of the theatre standards. These standards define what students should know and be able to do at the end of each grade span, and it is therefore critical that theatre educators at every level cover the background knowledge and skills that students may be first taught at the elementary or middle school level. Theatre course schedules should provide ample time for instruction in both the required background and the appropriate grade-span standards.

The 9–12 advanced standards are a continuation of the 9–12 standards and are designed to reflect the highest possible levels of achievement in theatre. They should form the basis of theatre courses that are designated as Advanced Placement, Honors, Gifted and Talented, or International Baccalaureate. High schools that aspire to build advanced courses to meet the 9–12 advanced standards need strong feeder elementary and middle school theatre programs to ensure that these standards can be achieved.

# **National Theatre Content Standards**

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

**Overview:** Students will improvise, write and refine **scripts** based on imagination, literature and history for informal and formal theatre productions.

**II. ACTING.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted **scenes**.

**Overview**: Students will assume roles and interact in **improvisations** in early grades and later develop, communicate, and sustain **character** in informal and **formal productions**.

**III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

**Overview:** Students will visualize and describe **environments** that communicate locale and **mood** in early grades, and later develop designs and plans that clearly support the **environment** described in the **script** for informal and **formal productions**.

**IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

**Overview:** Students will respond to direction and **side coaching** and demonstrate an understanding of the role of **director** in early grades and, later, interpret **dramatic texts** and organize and conduct the **rehearsals** for informal and formal theatre.

**V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

**Overview:** Students will locate, explore, examine and integrate information related to theatre.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

**Overview:** Students will connect, compare and incorporate ideas and concepts of theatre within the **art form** and to other disciplines.

**VII. VALUING AND RESPONDING.** Analyzing, evaluating, and constructing meanings from improvised and scripted **scenes** and from theatre, film, television, and electronic media productions.

Overview: Students will critique, assess, and derive meaning from theatrical experiences.

VIII. RELATING TO HISTORY AND CULTURE. Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

**Overview:** Students will understand and integrate information from past and present cultures to enhance their theatrical knowledge and experiences.

## **Theatre Standards for the Individual Grade Levels**

#### **Grades PreK-K**

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Identify individual elements (who, what, and where) of **classroom dramatizations**.
- B. Create **scenes** and **scenarios** (with a beginning, middle, and end) by improvising and participating in **theatre games**.
- **II. ACTING.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted **scenes**.

Students will

A/B. Demonstrate physical traits of humans, animals, and objects.

- C. Describe and compare ways that people react to other people and to internal and external **environments**.
- D. Assume roles in a variety of dramatizations.
- E. Perform in group (ensemble) dramatizations.
- **III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

Students will

- A. Identify sets and costumes appropriate for stories and/or classroom dramatizations.
- C. Use scenery, **properties**, **lighting**, **sound**, **costumes**, and **makeup** in classroom dramatizations.
- **IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

- A. Begin to respond appropriately to instructors' directions and **side coaching**.
- C. Begin to plan classroom presentations individually and collaboratively.
- **V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

#### Students will

- B. Use performance skills to act out familiar stories.
- C. Act out different career and social roles in **improvisations** and **theatre games**.
- D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.
- VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and cripted scenes and from theatre, film, television, and electronic media productions.

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Describe a theatrical experience in terms of **aural**, visual, and **kinetic** elements.
- C. Describe emotions evoked by a theatre performance.
- D. Explain what they liked and disliked about a theatre performance.
- **VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

#### Grades 1–2

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Identify individual elements (who, what, and where) of **classroom dramatizations**.
- B. Create **scenes** and **scenarios** (with a beginning, middle, and end) by improvising and participating in **theatre games**.
- **II. ACTING.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted **scenes**.

Students will

- A/B. Demonstrate physical traits of humans, animals, and objects.
- C. Describe and compare ways that people react to other people and to internal and external **environments**.
- D. Assume roles in a variety of dramatizations.
- E. Perform in group (ensemble) dramatizations.
- **III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

Students will

- A. Identify sets and costumes appropriate for stories and/or classroom dramatizations.
- C. Use scenery, properties, lighting, sound, costumes, and makeup in classroom dramatizations.
- **IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

Students will

- A. Respond appropriately to instructors' directions and **side coaching** in **improvisations**, **theatre games**, and other theatre activities.
- B. Identify the **director**'s role in theatre.
- C. Plan classroom presentations individually and collaboratively.
- **V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

Students will

A. Collect cultural and historical information from their peers to use in classroom improvisations.

**VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

#### Students will

- A. Demonstrate an understanding of theatrical terminology.
- B. Use performance skills to act out familiar stories.
- C. Act out different career and social roles in **improvisations** and **theatre games**.
- D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).
- VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

#### Students will

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Describe a theatrical experience in terms of **aural**, visual, and **kinetic** elements.
- C. Describe emotions evoked by a theatre performance.
- D. Explain their personal preferences and suggestions for improvement in response to all or a part of a theatre performance.
- **VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

- A. Perform dramatizations of stories from different historical periods and cultures.
- B. Identify the origins and historical significance theatrical conventions (e.g., **masks**, **sets**, **costumes**) and the dramatization of stories.
- C. Compare and contrast **dramatic texts** from different historical periods and cultures.

#### Grades 3–5

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Use appropriate theatre terminology to identify the parts of a script.
- B. Create **characters**, **environments**, **dialogue**, and **action** through **improvisation** and writing, both individually and in groups.
- **II. ACTING.** Acting by developing basic acting skills to portray **characters** who interact in improvised and scripted **scenes**.

Students will

- A/B. Demonstrate physical acting skills (e.g., knowledge of **blocking**, body awareness) and voice and **diction** skills, including **volume**, **tempo**, **pitch**, tone, and **emphasis**.
- C. Imagine and clearly describe **characters**, their relationships, and their **environment**.
- D. Create and justify **characters** and roles on the basis of personal experience and heritage, imagination, literature, and history.
- E. Perform in group (ensemble) dramatizations.
- III. DESIGNING. Designing by developing environments for improvised and scripted scenes.

Students will

- A. Identify elements of artistic design (e.g., **space**, color, lines, shape, texture) related to theatre.
- B. Analyze dramatizations to identify essential scenery, **props**, **lighting**, **sound**, **costumes**, and **makeup**.
- C. Construct designs to communicate locale and **mood** using visual elements (e.g., **space**, color, line, shape, texture) and **aural** aspects using a variety of **sound** sources.
- IV. DIRECTING. Directing by organizing rehearsals for improvised and scripted scenes.

Students will

- A. Respond appropriately to instructors' directions and **side coaching** in **improvisations**, **theatre games**, and other theatre activities.
- B. Explain the roles of the **director** and the production staff in theatre.
- C. Lead small group **rehearsals** for classroom presentations and modify and adjust directing choices on the basis of **rehearsal** discoveries.
- V. RESEARCHING. Researching by using cultural and historical information to support improvised and scripted scenes.

Students will

A. Collect information from their peers regarding the cultural and historical significance of the settings and characters in their classroom dramatizations.

VI. CONNECTING. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

#### Students will

- A. Demonstrate an understanding of theatrical terminology.
- B. Use performance skills to act out familiar stories.
- C. Act out different career and social roles in **improvisations** and **theatre games**.
- D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).
- VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

#### Students will

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Describe a theatrical experience in terms of **aural**, visual, and **kinetic** elements.
- C. Compare their own emotions and actions to those of a **character** in a drama.
- D. Analyze a classroom performance on the basis of **characterization**, **diction**, **pacing**, and movement, and then make suggestions for improvement.
- **VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

- A. Perform dramatizations of stories from different historical periods and cultures.
- B. Compare and contrast **characters**, situations, and **themes** in theatre from different historical periods and cultures.
- C. Adapt a **classroom dramatization** to reflect a particular historical period or culture.

#### Grades 6-8

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Identify the elements of dramatic structure within a **script** (e.g., **plot** development, **rising action**, foreshadowing, **crisis**, **catharsis**, denouement), using theatre vocabulary.
- B. Create **characters**, **environments**, **dialogue**, and **action** through **improvisation** and writing, both individually and in groups.
- C. Write, revise, and perform **monologues**, **scenarios**, **scenes**, and short plays that include the basic elements of dramatic structure.
- D. Compare and contrast film, television, and electronic media **scripts** with theatre **scripts**.
- **II. ACTING.** Acting by developing basic acting skills to portray **characters** who interact in improvised and scripted **scenes**.

Students will

- A/B. Demonstrate acting skills such as **memorization**, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.
- C. Analyze descriptions, **dialogue**, and actions in order to **articulate** and justify **character** motivation.
- D. Create and justify **characters** and roles on the basis of their own observations of people's interactions, ethical choices, and emotional responses.
- E. Act as an improvised or scripted **character** in an ensemble.
- **III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

Students will

- A. Explain the functions and interrelated nature of scenery, **properties**, **lighting**, **sound**, **costumes**, and **makeup** in creating an **environment** appropriate for scripted and nonscripted theatre.
- B. Analyze improvised and scripted **scenes** for technical requirements and justify their choices.
- C. Construct designs using visual elements (e.g., **space**, color, line, shape, texture), **aural** qualities (e.g., **pitch**, **rhythm**), and design principles (e.g., repetition, balance, emphasis, contrast, unity).
- D. Design coherent stage management, promotional, and business plans.
- **IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

- A. Respond appropriately to instructors' directions and **side coaching** in **improvisations**, **theatre games**, and other theatre activities.
- B. Explain the roles of the **director** and the production staff in theatre.
- C. Direct **rehearsals** of scripted **monologues**, **scenarios**, **scenes**, or short plays for informal or formal performances.

**V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

#### Students will

- A. Apply research from printed and nonprinted sources to plan writing, acting, designing, and directing activities.
- **VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

#### Students will

- A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.
- B. Compare theatre to visual arts, dance, music, and other disciplines.
- C. Compare and contrast different career and social roles in **improvisations** and theatre games.
- D. Compare and contrast the use of visual arts, dance, music, or electronic media to enhance a classroom performance.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).
- VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

#### Students will

- A. Use appropriate **audience etiquette** during theatre performances.
- B. Analyze and **critique** theatrical publications and **dramatic texts**.
- C. Analyze and **critique** theatrical productions, both live and electronic.
- D. Analyze a classroom performance on the basis of **characterization**, **diction**, **pacing**, and movement, and then make suggestions for improvement.
- **VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

- A. Identify theatrical contributions from a variety of historical periods and cultures for use in informal or **formal productions**.
- B. Analyze the relationship of historical and cultural contexts to published plays and **improvisations**.
- C. Analyze and explain the relationship of historical and cultural contexts to acting **styles**.

#### **Grades 9–12**

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

#### Students will

- A. Analyze **scripts** to describe the relationship among the structural elements and the impact of changing one or more of them.
- B. Construct imaginative **scripts** and collaborate with **actors** to refine **scripts** so that story and meaning are conveyed to the audience.
- C. Work individually or in groups to create and perform short plays that are based on familiar story **plots** and/or current events.
- D. Adapt a theatre **script** for video.
- **II. ACTING.** Acting by developing basic acting skills to portray **characters** who interact in improvised and scripted **scenes**.

#### Students will

- A. Demonstrate acting skills such as **memorization**, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.
- B. Compare and demonstrate various **classical** and **contemporary** acting techniques and methods.
- C. Analyze the physical, emotional, and social dimensions of **characters** found in a variety of **dramatic texts**.
- D. Use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable **characters** in improvised and scripted **monologues**, **scenarios**, **scenes**, and plays.
- E. Act in an ensemble to create and sustain **characters** that communicate with an audience.
- **III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

#### Students will

- A. Explain the basic physical and chemical properties of technical theatre (e.g., light, color, electricity, paint, and **makeup**).
- B. Analyze a variety of **dramatic texts** from cultural and historical perspectives to determine production requirements.
- C. Construct designs that use visual and **aural** elements to convey **environments** that clearly support the text.
- D. Design coherent stage management, promotional, and business plans.
- **IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

- A. Describe and demonstrate appropriate responses to a variety of directing **styles**.
- B. Explain and compare the roles and interrelated responsibilities of the various personnel involved in theatre, film, television, or electronic media productions.
- C. Interpret **dramatic texts** to make artistic choices regarding stage movement, **character** development, language (e.g., **dialect**, **regionalism**, **rhythm**, **meter**, **connotation**), and **theme** for a production.
- D. Communicate and justify directorial choices to an ensemble for improvised or scripted scene work.

**V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

#### Students will

- A. Apply research from printed and nonprinted sources to plan writing, acting, designing, and directing activities.
- B. Use documented research sources to evaluate and synthesize cultural, historical, and symbolic **themes** in **dramatic texts**.
- C. Describe and explain the role of the **dramaturge**.
- **VI. CONNECTING.** Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

#### Students will

- A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.
- B. Compare and contrast the relationships and interactions among theatre, visual arts, dance, music, literature, film, television, and electronic media.
- C. Explain how the content and concepts of theatre are interrelated with those of other disciplines and careers.
- D. Incorporate elements of visual arts, dance, music, and electronic media into an improvised or scripted **scene**.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).
- VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

#### Students will

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Construct and analyze social meaning from theatre performances and **dramatic texts**.
- C. Use published critiques of a theatre performance to create a plan for improving that performance.
- D. Demonstrate a knowledge of appropriate criteria to be used in **critiques** and develop personal criteria for evaluating a performance (live or electronic) and **dramatic texts** in terms of artist intent and final achievement.
- E. Analyze, critique, and respond to artworks in areas other than theatre.
- **VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

- A. Identify theatrical contributions from a variety of historical periods and cultures for use in informal or **formal productions**.
- B. Analyze the relationship of historical and cultural contexts to published plays and improvisations.
- C. Analyze and explain theatre as an expression of the social values, cultural precepts, and accomplishments of a civilization.
- D. Identify ways in which theatre practitioners in different cultures and historical periods have used concepts, **motifs**, and **themes** that remain appropriate and prominent today.

#### **Grades 9–12 Advanced**

I. STORY MAKING/SCRIPT WRITING. Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

Students will

- A. Modify the dramatic structure by changing and reconstructing a **scene** from a **period play** into a **contemporary** performance **style** or **theme**.
- B/C. Write a one-act play and collaborate with **actors** to refine **scripts** so that story and meaning are conveyed to audience.
- D. Adapt a theatre **script** for video.
- **II. ACTING.** Acting by developing basic acting skills to portray **characters** who interact in improvised and scripted **scenes**.

Students will

- A. Demonstrate acting skills such as **memorization**, sensory recall, concentration, breath control, effective vocal expression, and control of isolated body parts.
- B. Create consistent **characters** from **classical**, **contemporary**, **realistic**, and **nonrealistic dramatic texts** in informal and formal theatre, film, television, or electronic media productions.
- C. Analyze the physical, emotional, and social dimensions of **characters** found in a variety of **dramatic texts**.
- D. Use a range of emotional, psychological, and physical characteristics and behaviors to portray complex, believable **characters** in improvised and scripted **monologues**, **scenarios**, **scenes**, and plays.
- E. Demonstrate artistic discipline to achieve an ensemble in **rehearsal** and performance.
- **III. DESIGNING.** Designing by developing **environments** for improvised and scripted **scenes**.

- A. Analyze and explain how scientific and technological advances have impacted **set**, light, **sound**, and **costume** design and implementation for theatre, film, television, and electronic media productions.
- B. Analyze a variety of **dramatic texts** from cultural and historical perspectives to determine production requirements.
- C. Collaborate with directors to develop unified production concepts that convey the metaphorical nature of the play for informal and formal theatre, film, television, or electronic media productions.
- D. Create and implement production schedules, stage management plans, promotional ideas, and business strategies for informal and formal theatre, film, television, or electronic media productions.

**IV. DIRECTING.** Directing by organizing **rehearsals** for improvised and scripted **scenes**.

Students will

- A. Describe and demonstrate appropriate responses to a variety of directing **styles**.
- B. Collaborate with designers and **actors** to develop a unified directorial concept for informal and formal theatre, film, television, or electronic media productions.
- C. Conduct **auditions**, cast **actors**, direct **scenes**, conduct regular **production meetings**, and design **publicity** to achieve production goals for an individual directing project.
- D. Communicate and justify directorial choices to an ensemble for improvised or scripted scene work.
- **V. RESEARCHING.** Researching by using cultural and historical information to support improvised and scripted **scenes**.

Students will

- A. Identify current technologies, published material, and print and electronic resources that are available for use in theatrical productions.
- B. Produce an in-depth written research report and an oral presentation on a topic important to theatre (e.g., playwright, cultural impact).
- C. Serve as a **dramaturge** for a theatrical production.
- VI. CONNECTING. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.

Students will

- A. Integrate the vocabulary of theatre into classroom discussions, planning, and informal and formal performances.
- B. Analyze and explain how technology can be used to reinforce, enhance, or alter a theatre performance.
- C. Design an individualized study program (e.g., internship, mentorship, research project) in a theatre-related vocation/avocation and share the information with the class.
- D. Incorporate elements of visual arts, dance, music, and electronic media into an improvised or scripted **scene**.
- E. Demonstrate an understanding of the collaborative nature of theatre.
- F. Identify and utilize basic theatrical conventions (e.g., **costumes**, **props**, puppets, **masks**).
- VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

- A. Demonstrate **audience etiquette** during theatre performances.
- B. Develop a critical vocabulary by reading and discussing professional criticism.
- C. Use published critiques of a theatre performance to create a plan for improving that performance.
- D. Demonstrate a knowledge of appropriate criteria to be used in **critiques** and develop personal criteria for evaluating a performance (live or electronic) and **dramatic texts** in terms of artist intent and final achievement.
- E. Analyze, critique, and respond to artworks in areas other than theatre.

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

- A. Describe the societal beliefs, issues, and events that are represented in specific theatrical productions.
- B. Analyze and explain how theatrical productions can use the basic elements of theatre (e.g., speech, gesture, **costume**) to reflect different cultures.
- C. Create a multicultural theatre festival using excerpts from plays representing various cultures.
- D. Identify ways in which theatre practitioners in different cultures and historical periods have used concepts, **motifs**, and **themes** that remain appropriate and prominent today.

# **Theatre Standards across All Grade Levels**

**I. STORY MAKING/SCRIPT WRITING.** Script writing by the creation of improvisations and scripted scenes based on personal experience and heritage, imagination, literature, and history.

**Overview:** Students will improvise, write and refine scripts based on imagination, literature and history for informal and formal theatre productions.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
what, and where) of dramatizations.		A. Use appropriate theatre terminology to identify the parts of a script.	A. Identify the elements of dramatic structure within a script (e.g., plot development, rising action, foreshadowing, crisis, catharsis, denouement), using theatre vocabulary.	A. Analyze scripts to describe the relationship among the structural elements and the impact of changing one or more of them.	A. Modify the dramatic structure by changing and reconstructing a scene from a period play into a contemporary performance style or theme.
B. Create scenes at a beginning, middle improvising and patheatre games.	e, and end) by	B. Create characters, environments, dialogue, and action through improvisation and writing, both individually and in groups.		B. Construct imaginative scripts and collaborate with actors to refine scripts so that story and meaning are conveyed to the audience.	B/C. Write a one-act play and collaborate with actors to refine scripts so that story and meaning are conveyed to audience.
			C. Write, revise, and perform monologues, scenarios, scenes and short plays that include the basic elements of dramatic structure.	C. Work individually or in groups to create and perform short plays that are based on familiar story plots and/or current events.	
			D. Compare and contrast film, television, and electronic media scripts with theatre scripts.	D. Adapt a theatre	script for video.

**II. ACTING.** Acting by developing basic acting skills to portray characters who interact in improvised and scripted scenes.

**Overview:** Students will assume roles and interact in improvisations in early grades and later develop, communicate, and sustain character in informal and formal productions.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A/B. Demonstrate physical traits of humans, animals, and objects.		A/B. Demonstrate physical acting skills (e.g., knowledge of blocking, body	A/B. Demonstrate acting skills such as memorization, sensory recall, concentration,	A. Demonstrate a memorization, ser concentration, bre effective vocal exponential of isolated B. Compare and	ath control, pression, and
		awareness) and voice and diction skills, including volume, tempo, pitch, tone, and emphasis.	breath control, effective vocal expression, and control of isolated body parts.	demonstrate various classical and contemporary acting techniques and methods.	consistent characters from classical, contemporary, realistic, and nonrealistic dramatic texts in informal and formal theatre, film, television, or electronic media productions.
C. Describe and co		C. Imagine and	C. Analyze	C. Analyze the ph	
people react to oth		clearly describe	descriptions,	and social dimens	
internal and extern	nal environments.	characters, their	dialogue, and	found in a variety	of dramatic texts.
		relationships,	actions in order		
		and their	to articulate and		
		environment.	justify character motivation.		
D. Assume roles in	n a variety of	D. Create and	D. Create and	D. Use a range of	-
dramatizations.		justify characters	justify characters	psychological, and	¥ •
		and roles on the	and roles on the	characteristics and	
		basis of personal	basis of their	portray complex,	
		experience and	own	characters in impr	
		heritage,	observations of	scripted monologuescenes, and plays.	
		imagination, literature, and	people's interactions,	scelles, and plays.	
		history.	ethical choices,		
			and emotional		
			responses.		
E. Perform in grou	ıp (ensemble) drama	ntizations.	E. Act as an	E. Act in an	E. Demonstrate
			improvised or	ensemble to	artistic discipline
			scripted	create and	to achieve an
			character in an	sustain	ensemble in
			ensemble.	characters that	rehearsal and
				communicate	performance.
				with an	
				audience.	

## **III. DESIGNING.** Designing by developing environments for improvised and scripted scenes.

**Overview:** Students will visualize and describe environments that communicate locale and mood in early grades and later develop designs and plans that clearly support the environment described in the script for informal and formal productions, including the promotion, scheduling, and management for the performance.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced	
A. Identify sets an		A. Identify	A. Explain the	A. Explain the	A. Analyze and	
appropriate for sto		elements of	functions and	basic physical	explain how	
classroom dramati	zations.	artistic design	interrelated	and chemical	scientific and	
		(e.g., space,	nature of	properties of	technological	
		color, lines,	scenery,	technical theatre	advances have	
		shape, texture)	properties,	(e.g., light, color,	impacted set,	
		related to	lighting, sound,	electricity, paint,	light, sound, and	
		theatre.	costumes, and	makeup).	costume design,	
			makeup in		and	
			creating an		implementation	
			environment		for theatre, film,	
			appropriate for		television, and	
			scripted and		electronic media	
			nonscripted		productions.	
			theatre.			
		B. Analyze	B. Analyze	B. Analyze a varie		
		dramatizations to	improvised and		texts from cultural and historical	
		identify essential	scripted scenes	perspectives to determine production		
		scenery, props,	for technic al	requirements.		
		lighting, sound,	requirements and			
		costumes, and	justify choices.			
G II		makeup.	G G	G G	0.011	
C. Use scenery, pr		C. Construct	C. Construct	C. Construct	C. Collaborate	
sound, costumes, a		designs to	designs using	designs that use	with directors to	
classroom dramati	zations.	communicate	visual elements	visual and aural	develop unified	
		locale and mood	(e.g., space,	elements to	production	
		using visual	color, line,	convey	concepts that	
		elements (e.g.,	shape, texture),	environments	convey the	
		space, color,	aural qualities	that clearly	metaphorical nature of the	
		line, shape, texture) and	(e.g., pitch,	support the text.		
		aural aspects	rhythm), and design principles		play for informal and formal	
		using a variety	(e.g., repetition,		theatre, film,	
		of sound	balance,		television, or	
		sources.	emphasis,		electronic media	
		Sources.	contrast, unity).		productions.	
			contrast, unity).		productions.	

## **III. DESIGNING.** Designing by developing environments for improvised and scripted scenes.

**Overview:** Students will visualize and describe environments that communicate locale and mood in early grades and later develop designs and plans that clearly support the environment described in the script for informal and formal productions, including the promotion, scheduling, and management for the performance.

#### **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
			D. Design coheren	it stage	D. Create and
			management, pron	notional, and	implement
			business plans.		production
					schedules, stage
					management
					plans,
					promotional
					ideas, and
					business
					strategies for
					informal and
					formal theatre,
					film, television,
					or electronic
					media
					productions.

#### **IV. DIRECTING.** Directing by organizing rehearsals for improvised and scripted scenes.

**Overview**: Students will respond to direction and side coaching and demonstrate an understanding of the role of director in theatre.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Begin to	A. Respond approp	priately to instructor	s' directions and	A. Describe and d	lemonstrate
respond	side coaching in ir	nprovisations, theati	e games, and	appropriate respor	ises to a variety of
appropriately to	other theatre activi	ities.		directing styles.	
instructors'					
directions and					
side coaching.					
	B. Identify the	B. Explain the role	es of the director	B. Explain and	B. Collaborate
	director's role in	and the production	staff in theatre.	compare the	with designers
	theatre.			roles and	and actors to
				interrelated	develop a
				responsibilities	unified
				of the various	directorial
				personnel	concept for
				involved in	informal and
				theatre, film,	formal theatre,
			television, or	film, television,	
			electronic media	or electronic	
				productions.	media
					productions.

**IV. DIRECTING.** Directing by organizing rehearsals for improvised and scripted scenes.

**Overview**: Students will respond to direction and side coaching and demonstrate an understanding of the role of director in theatre.

#### Students will

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
C. Begin to plan	C. Plan	C. Lead small	C. Direct	C. Interpret	C. Conduct
classroom	classroom	group rehearsals	rehearsals of	dramatic texts to	auditions, cast
presentations	presentations	for classroom	scripted	make artistic	actors, direct
individually and	individually and	presentations	monologues,	choices	scenes, and
collaboratively.	collaboratively.	and modify and	scenarios,	regarding stage	conduct regular
		adjust directing	scenes, or short	movement,	production
		choices on the	plays for	character	meetings, and
		basis of	informal or	development,	design publicity
		rehearsal	formal	language (e.g.,	to achieve
		discoveries.	performances.	dialect,	production goals
				regionalism,	for an individual
				rhythm, meter,	directing project.
				connotation),	
				and theme for a	
				production.	
		D. Communicate	and justify		
		directorial choices	s to an ensemble		
		for improvised or	scripted scene		
				work.	

V. RESEARCHING. Researching by using cultural and historical information to support improvised and scripted scenes.

Overview. Students will locate, explore, examine and integrate information related to theatre.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
	A. Collect	A. Collect	A. Apply research	from printed and	A. Identify
	cultural and	information from	nonprinted sources		current
	historical	their peers	acting, designing,	and directing	technologies,
	information from	regarding the	activities.		published
	their peers to use	cultural and			material, and
	in classroom	historical			print and
	improvisations.	significance of			electronic
		the settings and			resources that
		characters in			are available for
		their classroom			use in theatrical
		dramatizations.			productions.
				B. Use	B. Produce an
				documented	in-depth written
				research sources	research report
				to evaluate and	and an oral
				synthesize	presentation on a
				cultural,	topic important
				historical, and	to theatre (e.g.,
				symbolic themes	playwright,
				in dramatic texts.	cultural impact).

V. RESEARCHING. Researching by using cultural and historical information to support improvised and scripted scenes.

**Overview**: Students will locate, explore, examine and integrate information related to theatre.

#### **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
				C. Describe and	C. Serve as a
				explain the role	dramaturge for a
				of the	theatrical
				dramaturge.	production.

VI. CONNECTING. Comparing and incorporating art forms by analyzing methods of presentation and audience response for theatre, dramatic media (such as film, television, and electronic media), and other art forms.
 Overview: Students will connect, compare and incorporate ideas and concepts of theatre within the art form and to other disciplines.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
	A. Demonstrate ar	•	A. Integrate the vocabulary of theatre into classroom		
			discussions, planning, and informal and formal		
			performances.		
B. Use performan	ce skills to act out fa	amiliar stories.	B. Compare	B. Compare and	B. Analyze and
			theatre to visual	contrast the	explain how
			arts, dance,	relationships and	technology can
			music, and other	interactions	be used to
			disciplines.	among theatre,	reinforce,
				visual arts,	enhance, or alter a theatre
				dance, music, literature, film,	performance.
				television, and	periormanee.
				electronic	
				media.	
C. Act out differer	nt career and social r	oles in	C. Compare and	C. Explain how	C. Design an
improvisations and	d theatre games.		contrast different	the content and	individualized
	_		career and social	concepts of	study program
			roles in	theatre are	(e.g., internship,
			improvisations	interrelated with	mentorship,
			and theatre	those of other	research project)
			games.	disciplines and	in a theatre-
				careers.	related vocation/
					avocation and
					share the
					information with
D Company and	contract the was of	igual arta danas	laio or alcotronic	D. Incorporate ele	the class.
D. Compare and contrast the use of visual arts, dance, mu media to enhance a classroom performance.			usic, of electronic	arts, dance, music	
media to emiance a classicom performance.					rovised or scripted
				scene.	To visca of scripted
	E Domonatrata an	understanding of 4	ne collaborative natu		
	F. Identify and uti	nze basic theatrical	conventions (e.g., co	ostumes, props, pup	pets, masks).

VII. VALUING AND RESPONDING. Analyzing, evaluating, and constructing meanings from improvised and scripted scenes and from theatre, film, television, and electronic media productions.

Overview: Students will critique, assess, and derive meaning from theatrical experiences.

#### Students will

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced				
	A. Demonstrate audience etiquette during theatre performances.								
	trical experience in t	erms of aural,	B. Analyze and	B. Construct and	B. Develop a				
visual, and kinetic	elements.		critique theatrical	analyze social	critical				
			publications and	meaning from	vocabulary by				
			dramatic texts.	theatre	reading and				
				performances	discussing				
				and dramatic	professional				
				texts.	criticism.				
C. Describe emotion	ons evoked by a	C. Compare their	C. Analyze and	C. Use published	critiques of a				
theatre performance	ce.	own emotions	critique theatrical	theatre performance	ce to create a plan				
		and actions to	productions, both	for improving that performance.					
		those of a	live and						
		character in a	electronic.						
		drama.							
D. Explain what	D. Explain their	D. Analyze a class	room performance	D. Demonstrate a	knowledge of				
they liked and	personal	on the basis of cha	racterization,	appropriate criteria	a to be used in				
disliked about a	preferences and	diction, pacing, and	d movement, and	critiques and devel	lop personal				
theatre	suggestions for	then make suggest	ions for	criteria for evaluat	ing a performance				
performance.	improvement in	improvement.		(live or electronic)					
	response to all or			texts in terms of ar	tist intent and				
	part of a theatre			final achievement.					
	performance.								
	1	1		E. Analyze, critiqu	ie, and respond to				
				artworks in areas of	other than theatre.				

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

**Overview**: Students will understand and integrate information from past and present cultures to enhance theatrical knowledge and experiences.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
	A. Perform dramat	tizations of stories	A. Identify theatric	cal contributions	A. Describe the
	from different histo	orical periods and	from a variety of h	istorical periods	societal beliefs,
	cultures.		and cultures for use in informal or		issues, and
			formal productions	S.	events that are
					represented in
					specific
					theatrical
					productions.

**VIII. RELATING TO HISTORY AND CULTURE.** Understanding context by analyzing the role of theatre, film, television, and electronic media in the community and in other cultures.

**Overview**: Students will understand and integrate information from past and present cultures to enhance theatrical knowledge and experiences.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
	B. Identify the	B. Compare and	B. Analyze the rel	ationship of	B. Analyze and
	origins and	contrast	historical and cult	ural contexts to	explain how
	historical	characters,	published plays an	d improvisations.	theatrical
	significance	situations, and			productions can
	theatrical	themes in theatre			use the basic
	conventions	from different			elements of
	(e.g., masks, sets,	historical periods			theatre (e.g.,
	costumes) and	and cultures.			speech, gesture,
	the dramatization				costume) to
	of stories.				reflect different
					cultures.
	C. Compare and	C. Adapt a	C. Analyze and	C. Analyze and	C. Create a
	contrast dramatic	classroom	explain the	explain theatre as	multicultural
	texts from	dramatization to	relationship of	an expression of	theatre festival
	different	reflect a	historical and	the social values,	using excerpts
	historical periods	particular	cultural contexts	cultural precepts,	from plays
	and cultures.	historical period	to acting styles.	and	representing
		or culture.		accomplishments	various cultures.
				of a civilization.	
				D. Identify ways in	which theatre
				practitioners in diff	ferent cultures and
				historical periods h	ave used concepts,
				motifs, and themes	that remain
				appropriate and pro	ominent today.

# **Theatre Glossary**

- **actors.** Artists of the theatre who create a dramatic story on the stage through words and gestures.
- **action.** The movement of the actors and the unfolding of a play's plot. Action may be physical or psychological.
- **art form.** A recognized type or medium of artistic expression.
- articulate. To express or give definition to.
- **audience etiquette.** Established practices that reinforce the community experience of theatre by all who attend performances.
- **auditions.** The process through which actors seeking roles in a play present monologues or scene readings for a director.
- **aural.** Relating to the ear or the sense of hearing.
- **blocking.** Patterns and arrangement of an actor's movement on stage with respect to each other and the stage space.
- **catharsis.** The purification or purgation of the negative emotions (such as pity and fear) that a tragedy creates in the audience.
- **character.** The role that the actor plays; the personality that the actor recreates onstage. The presence of characters on stage and their interactions distinguish theatre from other forms of storytelling.
- **characterization.** The development and portrayal of a personality through thought, action, dialogue, costumes, and makeup.
- **classical.** Of or pertaining to ancient Greek or Roman theatre practices.
- **classroom dramatization.** A performance, frequently informal, presented in the classroom primarily for educational purposes.
- **connotation.** The associated or secondary meaning of a word or expression.
- **contemporary.** Of the present time.
- **costume.** Any clothing, coiffures, jewelry, and accessories worn by an actor on stage during a performance.

**crisis.** A decisive point in the plot of a play on which the outcome of the remaining action depends.

**critique.** (1) To critically evaluate a theatrical production. (2) A critical evaluation, usually written, of a theatrical production.

**dialogue.** The conversation between actors on the stage.

**dialect.** A variety of a language usually determined by social and geographical conditions.

**diction.** (1) The pronunciation and enunciation of words. (2) A speaker or writer's choice of words with regard to correctness, clarity, and level of formality. There are three basic levels of diction: *high* (formal or poetic words such as "attire" and "habiliments" rather than "clothes"); *middle* (standard, commonly accepted words such as "clothes"); and *low* (slang or vulgar words such as "duds" and "threads" for "clothes").

**director.** The person who oversees the entire process of staging a production.

**dramatic text.** (1) Literature written in the form of a stage play or a screenplay. (2) A script; the physical manuscript of a drama.

**dramaturge.** The person who provides specific in-depth knowledge and literary resources to a director, producer, theatre company or even the audience.

**environment.** The combination of surrounding objects, conditions, and influences.

**formal production.** A fully mounted theatre performance for an audience.

**improvisation.** A spontaneous style of theatre in which scenes are created without advance rehearing or scripting.

**kinetic.** Of or pertaining to motion.

**lighting.** The illumination of the performance dictated by the given circumstances of the play, including the source of light, the time of day, the mood or tone of the play, as well as the specific requirements of the scenic design (e.g., the areas to be lit).

**makeup.** Cosmetics and sometimes hairstyles that an actor wears onstage to emphasize facial features, the historical period, traits of character, and so forth.

**mask.** A face covering worn by an actor that is the image of the character he or she is portraying. Sometimes a mask covers the actor's entire head.

**memorization.** The process by which lines of dialogue is stored in the actor's brain.

**meter.** Systematically arranged and measured rhythm in phrases and sentences.

**monologue.** A long speech by a single character.

**mood.** The emotional tone of a play.

**motif.** A recurrent thematic element in a work of drama.

**nonrealistic.** Any type of theatre that departs from observable reality.

pacing. The tempo of an entire theatre performance.

**period play.** A script or dramatic performance that is centered directly in a particular historical age or era.

**pitch.** The highness or lowness of an actor's voice.

**plot.** The pattern of events that form the basic storyline of a play or narrative.

**production meetings.** A sequence of conferences conducted by the director of a play to help guide creative efforts towards a common vision of a play.

**props** (**properties**). Any article or object used in a stage play or motion picture, with the exception of costumes and painted scenery.

**publicity.** The process of making the public aware of a theatre performance.

**realistic.** A type of theatre that creates the illusion of daily life through the presentation of a detailed environment and natural actions and language.

**regionalism.** Speech or manners representative of a specific geographical region.

**rehearsal.** Practice sessions in which the actor and technicians prepare for public performance through repetition.

**rhythm.** Movement or activity with uniform or patterned recurrence of a beat or accent; the pattern of this recurrence in speech or music.

**rising action.** The middle part of a plot consisting of complications and discoveries that create conflict.

**scenario.** An outline or synopsis of a dramatic plot.

**scene.** (1) A stage setting. (2) The structural unit into which a play or the acts of a play are divided.

**script.** The written text of a play.

**set.** The scenery, taken as a whole, for a scene or an entire dramatic production.

**side coaching.** Assistance given by the teacher/director as a fellow player to the student/actor during the solving of a problem to help keep him or her in focus.

**sound.** All audible effect necessary to a performance, including vocal enhancement as well as music and special effects such as a car horn or the roar of a train as required by the script.

**space.** The stage area where a play can be performed.

**story making.** The construction of a full account of an event or as a series of events.

**style.** The distinct way in which a play is written, acted, or directed.

**tempo.** The rate, speed, or rhythm of an activity or speech.

**theatre game.** A noncompetitive game designed to develop acting skills popularized by Viola Spolin. A curriculum based on these games is often referred to as creative drama.

**theme.** (1) A central idea that a dramatic text expounds. (2) A major topic or idea that characterizes a particular period or culture.

**volume.** The degree of loudness or intensity of an actor's voice.

# South Carolina Visual Arts Curriculum Standards

## Introduction

The South Carolina curriculum standards for visual arts are aligned with the national standards for art education and have been developed from the previous state standards and the national standards. While the previous South Carolina standards organized according to the four fundamental components of discipline-based art education (DBAE)—creative expression, aesthetic perception, historical and cultural perception, and aesthetic valuing—the new standards are organized on the basis of six curriculum standards. The four components are still included, however, and are listed with the appropriate curriculum standards. The component "creative expression," for example, is subsumed under the content standards "Understanding and Applying Media, Techniques, and Processes" and "Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas."

Several of the curriculum standards are repeated across the grade levels. Teachers should understand that these standards need to be reinforced throughout these grades as the students begin to use more advanced tools and media as well as more complex terminology and begin to study of art concepts in depth.

## **National Visual Arts Content Standards**

## I. Understanding and Applying Media, Techniques, and Processes

**Creative Expression.** Students will develop and expand their knowledge of visual arts media, **techniques**, and processes in order to express ideas creatively in their artworks.

## **II.** Using Knowledge of Structures and Functions

**Aesthetic Perception/Creative Expression.** Students will demonstrate a knowledge of the **elements and principles of design** and show an **aesthetic** awareness of the visual and tactile qualities in the environment that are found in works of art.

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Creative Expression/Aesthetic Valuing. Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others.

#### IV. Understanding the Visual Arts in Relation to History and Cultures

**Historical and Cultural Perception.** Students will demonstrate a knowledge of artists, **art history**, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

#### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

**Historical and Cultural Perception/Aesthetic Valuing.** Students will use thorough **analysis**, **interpretation**, and judgment to make informed responses to their own artworks and those of others.

#### VI. Making Connections between Visual Arts and Other Disciplines

**Historical and Cultural Perception.** Students will demonstrate a knowledge of the connections among the content of visual arts, other disciplines, and everyday life.

# **Visual Arts Standards for the Individual Grade Levels**

#### **Grades PreK-K**

## I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Begin to identify differences among media, **techniques**, and processes used in the visual arts.
- B. Use a variety of media, **techniques**, and processes to communicate ideas, experiences, and stories through their artworks.
- C. Use art materials and tools in a safe and responsible manner.

### **II.** Using Knowledge of Structures and Functions

Students will

- A. Identify some **elements and principles of design** in the visual arts.
- B. Use some **elements and principles of design** to communicate ideas through their artworks.

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Create artworks that express their personal experiences.
- B. Describe their personal responses to various **subjects**, symbols, and ideas in artworks.

## IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Begin to identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.
- B. Begin to identify a variety of artworks, artists, and visual arts materials that exist in their community.

#### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

Students will

A. Identify some purposes for creating artworks.

## VI. Making Connections between Visual Arts and Other Disciplines

Students will

B. Begin to identify connections between the visual arts and content areas across the curriculum.

#### Grades 1-2

## I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Identify differences among media, **techniques**, and processes used in the visual arts.
- B. Use a variety of media, **techniques**, and processes to communicate ideas, experiences, and stories through their artworks.
- C. Use art materials and tools in a safe and responsible manner.

## II. Using Knowledge of Structures and Functions

Students will

- A. Identify **elements and principles of design** that are found in nature and those that have been created by human beings.
- B. Use various **elements and principles of design** to communicate ideas through their artworks.

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Create artworks that express their personal experiences.
- B. Describe their personal responses to various **subjects**, symbols, and ideas in artworks.

## IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.
- B. Identify a variety of artworks, artists, and visual arts materials that exist in their community.

#### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

Students will

- A. Identify various purposes for creating artworks.
- B. Compare and contrast the expressive qualities in nature with those found in artworks.

#### VI. Making Connections between Visual Arts and Other Disciplines

- A. Distinguish between utilitarian and nonutilitarian art.
- B. Identify connections between the visual arts and content areas across the curriculum.

#### Grades 3–5

#### I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Describe how different media, **techniques**, and processes evoke different responses in the viewer of an artwork.
- B. Use a variety of media, **techniques**, and processes to communicate ideas, experiences, and stories through their artworks.
- C. Use art materials and tools in a safe and responsible manner.

## **II.** Using Knowledge of Structures and Functions

Students will

- A. Describe, both orally and in writing, how the various **elements and principles of design** function to evoke different responses in the viewer of an artwork.
- B. Select and use various **elements and principles of design** to communicate personal ideas in their artworks.

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Select and use **subject matter**, symbols, and ideas to communicate meaning through their artworks.
- B. Evaluate how particular choices of subject matter, symbols, and ideas function to communicate meaning in their own artworks and those of others.

#### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.
- B. Identify a variety of artworks, artists, and visual arts materials that exist in South Carolina.
- C. Describe how history, culture, and the visual arts can influence one another.

## V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

- A. Describe how an artist's experiences can influence the development of his or her artworks.
- B. **Analyze** their own artworks and those of others and describe improvements that could be made.
- C. Distinguish between personal preference and the objective **analysis** of artworks.

## VI. Making Connections between Visual Arts and Other Disciplines

- A. Compare and contrast characteristics of the visual arts and other arts disciplines.
- B. Identify connections among the visual arts, other arts disciplines, and content areas across the curriculum.
- C. Recognize career opportunities in the visual arts.

#### Grades 6-8

## I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Describe how different media, **techniques**, and processes evoke different responses in the viewer of an artwork.
- B. Select and apply the most effective media, **techniques**, and processes to communicate their experiences and ideas through their artworks.
- C. Use art materials and tools in a safe and responsible manner.

## **II.** Using Knowledge of Structures and Functions

Students will

- A. **Analyze** and describe, using the appropriate vocabulary, the composition of a particular artwork with regard to the elements and principles of design that it manifests.
- B. Create artworks by using **elements and principles of design** that are appropriate for good composition and for the communication of the particular ideas.

#### III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Use visual metaphors and symbols in an artwork to convey meaning.
- B. **Analyze** and describe the relationships among **subjects**, themes, and symbols in communicating intended meaning through their own artworks and in **interpreting** the artworks of others.

#### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Compare and contrast the characteristics of artworks from various cultures and historical periods.
- B. Compare and contrast a variety of artworks, artists, and visual arts materials that exist in South Carolina.
- C. **Analyze**, describe, and demonstrate how factors of time and place such as climate, resources, ideas, and technology influence visual characteristics that give meaning and value to a work of art.

## V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

- A. Compare various purposes for creating artworks.
- B. Use descriptive, **interpretive**, and evaluative statements to make informed **aesthetic** judgments about their own artworks and those of others.
- C. **Analyze**, **interpret**, and evaluate their visual preferences in their own artworks, in nature, and in artworks from various cultures and historical periods.
- D. Collect, maintain, and exhibit a portfolio of personal artwork.

#### VI. Making Connections between Visual Arts and Other Disciplines

- A. Compare and contrast the characteristics of works in two or more art forms that have similar **subject matter**, historical periods, or cultural contexts.
- B. Compare and contrast concepts and **subject matter** found in the visual arts with those in other disciplines.
- C. Identify visual arts careers and the knowledge and skills required for specific art careers.

#### **Grades 9–12**

## I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Communicate ideas through the effective use of media, **techniques**, and processes in their artworks.
- B. Apply media, **techniques**, and processes with skill, confidence, and sensitivity sufficient to make their intentions observable in their artworks.
- C. Demonstrate the skillful, safe, and responsible application of a variety of media, tools, and equipment.

## II. Using Knowledge of Structures and Functions

Students will

- A. Identify and describe the interrelationships among the **elements and principles of design** that communicate a variety of artistic perspectives and purposes.
- B. Create artworks that use appropriate structures and functions to solve specific visual arts problems.
- C. Evaluate the effectiveness of artworks in terms of structure and function.

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. Make personal choices and formulate **interpretations** regarding symbols, **subject matter**, ideas, and **expression** in artworks.
- B. Use the appropriate art vocabulary and concepts to make and defend **aesthetic** judgments about the validity of the source and content of their own artworks and significant artworks of others.

#### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. Describe how the **subject matter**, symbols, and ideas in various artworks are related to history and culture.
- B. Explain how a variety of artworks, artists, and visual arts materials represent and reflect the history and culture of South Carolina.
- C. Describe the function and explore the meaning of specific artworks from various cultures, periods, and regions of the world.

## V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

- A. **Analyze** the intention of the artist in a particular work and justify their **interpretation** of that intention.
- B. Make complex descriptive, **interpretive**, and evaluative judgments about their own artworks and those of others.
- C. Formulate criteria for interpreting and evaluating their own artworks and those of others.
- D. Present and defend a portfolio of personal artwork.

## VI. Making Connections between Visual Arts and Other Disciplines

- A. Compare the materials, technologies, media, and processes of the visual arts with those of other arts disciplines.
- B. Compare and contrast issues and themes in the visual arts with those in the humanities or the sciences.
- C. Identify specific visual and performing arts careers and describe the knowledge and skills required for these careers.

## Grades 9–12 Advanced

## I. Understanding and Applying Media, Techniques, and Processes

Students will

- A. Demonstrate mastery of at least one visual arts medium through the effective use of **technique** and processes in the communication of ideas.
- B. Identify, define, and solve challenging visual arts problems independently.
- C. Demonstrate the skillful, safe, and responsible application of a variety of media, tools, and equipment.

## **II.** Using Knowledge of Structures and Functions

Students will

- A. Compare and contrast the structural organization of various artworks and defend their interpretation.
- B. Address specific visual arts problems by creating multiple solutions that demonstrate effective relationships between structural choices and artistic functions.
- C. Evaluate the effectiveness of artworks in terms of structure and function.

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

Students will

- A. **Analyze** the origins of specific images and ideas and explain why these elements are of value in their own artworks and in those of others.
- B. Use the appropriate art vocabulary and concepts to make and defend **aesthetic** judgments about the validity of the source and content of their own artworks and significant artworks of others.

#### IV. Understanding the Visual Arts in Relation to History and Cultures

Students will

- A. **Analyze** and **interpret** artworks as critics, historians, and artists to determine relationships among form, context, and purposes.
- B. **Analyze**, evaluate, and **interpret** characteristics of the visual arts that exist across time and among diverse cultural and ethnic groups.
- C. Describe the function and explore the meaning of specific artworks from various cultures, periods, and regions of the world.

#### V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

- A. Correlate viewer responses to artworks with various artistic **techniques** for communicating meanings, ideas, and intentions.
- B. Use complex descriptors and analogies to explain how visual and tactile qualities are perceived **aesthetically**.
- C. Formulate criteria for interpreting and evaluating their own artworks and those of others.
- D. Present and defend a portfolio of personal artwork.

## VI. Making Connections between Visual Arts and Other Disciplines

- A. Compare concepts and techniques in the visual arts with those in other disciplines and express the connections either orally, in writing, or in a work of art.
- B. Compare and contrast issues and themes in the visual arts with those in the humanities or the sciences.
- C. Identify specific visual and performing arts careers and describe the knowledge and skills required for these careers.

## **Visual Arts Standards across All Grade Levels**

## I. Understanding and Applying Media, Techniques, and Processes

**Creative Expression.** Students will develop and expand their knowledge of visual arts media, techniques, and processes in order to express ideas creatively in their artworks.

#### **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Begin to	A. Identify	A. Describe how dif	fferent media,	A. Communicate	A. Demonstrate
identify	differences	techniques, and processes evoke		ideas through the	mastery of at
differences	among media,	different responses	in the viewer of an	effective use of	least one visual
among media,	techniques, and	artwork.		media,	arts medium
techniques, and	processes used in			techniques, and	through the
processes used in	the visual arts.			processes in their	effective use of
the visual arts.				artworks.	techniques and
					processes in the
					communication
					of ideas.
	media, techniques, a		B. Select and	B. Apply media,	B. Identify,
	, experiences, and sto	ories through their	apply the most	techniques, and	define, and
artworks.			effective media,	processes with	solve
			techniques, and	skill, confidence,	challenging
			processes to	and sensitivity	visual arts
			communicate	sufficient to	problems
			their experiences and ideas through	make their	independently.
				intentions	
their artwo				observable in	
		their artworks.			
C. Use art materials	s and tools in a safe a	C. Demonstrate the	· · ·		
		and responsible ap			
				variety of media, to	ools, and
				equipment.	

## II. Using Knowledge of Structures and Functions

**Aesthetic Perception/Creative Expression.** Students will demonstrate a knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Identify some	A. Identify	A. Describe, both	A. Analyze and	A. Identify and	A. Compare and
elements and	elements and	orally and in	describe, using	describe the	contrast the
principles of	principles of	writing, how the	the appropriate	interrelationships	structural
design in the	design that are	various elements	vocabulary, the	among the	organization of
visual arts.	found in nature	and principles of	composition of a	elements and	various artworks
	and those that	design function	particular	principles of	and defend their
	have been	to evoke different	artwork with	design that	interpretation.
	created by human	responses in the	regard to the	communicate a	
	beings.	viewer of an	elements and	variety of artistic	
		artwork.	principles of	perspectives and	
			design that it	purposes.	
			manifests.		

#### II. Using Knowledge of Structures and Functions

**Aesthetic Perception/Creative Expression.** Students will demonstrate a knowledge of the elements and principles of design and show an aesthetic awareness of the visual and tactile qualities in the environment that are found in works of art.

#### **Students will**

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
B. Use some	B. Use various	B. Select and use	B. Create	B. Create	B. Address
elements and	elements and	various elements	artworks by	artworks that use	specific visual
principles of	principles of	and principles of	using elements	appropriate	arts problems by
design to	design to	design to	and principles of	structures and	creating multiple
communicate	communicate	communicate	design that are	functions to solve	solutions that
ideas through	ideas through	personal ideas	appropriate for	specific visual	demonstrate
their artworks.	their artworks.	through their	good	arts problems.	effective
		artworks.	composition and	_	relationships
			for the		between
			communication		structural choices
			of the particular		and artistic
			ideas.		functions.
				C. Evaluate the eff	ectiveness of
				artworks in terms of	of structure and

## III. Choosing and Evaluating a Range of Subject Matter, Symbols, and Ideas

**Creative Expression/Aesthetic Valuing.** Students will use a variety of subjects, symbols, and ideas in creating original artwork and will evaluate the use of these elements in the artworks of others.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Create artworks that express their		A. Select and	A. Use visual	A. Make	A. Analyze the
personal experiences.		use subject	metaphors and	personal choices	origins of specific
		matter, symbols,	symbols in an	and formulate	images and ideas
		and ideas to	artwork to	interpretations	and explain why
		communicate	convey meaning.	regarding	these elements are
		meaning through		symbols, subject	of value in their
		their artworks.		matter, ideas,	own artworks and
				and expression	in those of others.
				in artworks.	
B. Describe their per	rsonal responses to	B. Evaluate how	B. Analyze and	B. Use the appropriate art vocabulary	
various subjects, syn	nbols, and ideas in	particular	describe the	and concepts to make and defend	
artworks.		choices of	relationships	aesthetic judgments about the validity	
		subject matter,	among subjects,	of the source and content of their own	
		symbols, and	themes, and	artworks and significant artworks of	
		ideas function to	symbols in	others.	
		communicate	communicating		
		meaning in their own artworks	intended		
			meaning through		
		and those of	their own		
		others.	artworks and in		
			interpreting the		
			artworks of		
			others.		

## IV. Understanding the Visual Arts in Relation to History and Cultures

**Visual Arts Heritage.** Students will demonstrate a knowledge of artists, art history, and world cultures and will understand how the visual arts reflect, record, and shape cultures.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
PreK–K A. Begin to identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.	A. Identify specific artworks and styles as belonging to particular artists, cultures, periods, and places.		A. Compare and contrast the characteristics of artworks from various cultures and historical periods.	A. Describe how the subject matter, symbols, and ideas in various artworks are related to history and culture.	A. Analyze and interpret artworks, as critics, historians, and artists, to determine relationships among form, context, and
B. Begin to identify a variety of artworks, artists, and visual arts materials that exist in their community.	B. Identify a variety of artworks, artists, and visual arts materials that exist in their community.	B. Identify a variety of artworks, artists, and visual arts materials that exist in South Carolina.	B. Compare and contrast a variety of artworks, artists, and visual arts materials that exist in South Carolina.	B. Explain how a variety of artworks, artists, and visual arts materials represent and reflect the history and culture of South Carolina.	purposes.  B. Analyze, evaluate, and interpret characteristics of the visual arts that exist across time and among diverse cultural and ethnic groups.
		C. Describe how history, culture, and the visual arts can influence one another.	C. Analyze, describe, and demonstrate how factors of time and place such as climate, resources, ideas, and technology influence visual characteristics that give meaning and value to a work of art.	C. Describe the functhe meaning of spec various cultures, per of the world.	ction and explore ific artworks from

## V. Reflecting upon and Assessing the Merits of Their Work and the Work of Others

**Aesthetic Valuing/Visual Arts Heritage.** Students will use thorough analysis, interpretation, and judgment to make informed responses to their own artworks and those of others.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
A. Identify some	A. Identify	A. Describe how	A. Compare	A. Analyze the	A. Correlate
purposes for	various purposes	an artist's	various of	intention of the	viewer responses
creating	for creating	experiences can	purposes for	artist in a	to artworks with
artworks.	artworks.	influence the	creating	particular work	various artistic
		development of	artworks.	and justify their	techniques for
		his or her		interpretation of	communic ating
		artworks.		that intention.	meanings, ideas,
					and intentions.
	B. Compare and	B. Analyze their	B. Use	B. Make	B. Use complex
	contrast the	own artworks	descriptive,	complex	descriptors and
	expressive	and those of	interpretive, and	descriptive,	analogies to
	qualities in	others and	evaluative	interpretive, and	explain how
	nature with those	describe	statements to	evaluative	visual and tactile
	found in	improvements	make informed	judgments about	qualities are
	artworks.	that could be	aesthetic	their own	perceived
		made.	judgments about	artworks and	aesthetically.
			their own	those of others.	
			artworks and		
			those of others.		
		C. Distinguish	C. Analyze,	C. Formulate crite	1 0
between		interpret, and	and evaluating the		
		personal	evaluate their	and those of other	S
		preference and	visual		
		the objective	preferences in		
		analysis of	their own		
		artworks.	artworks, in		
			nature, and in		
			artworks from		
			various cultures		
			and historical		
			periods.		
			D. Collect, maintain, and	D. Present and def	fend a portfolio of
				personal artwork.	
			exhibit a		
			portfolio of		
			personal		
			artwork.		

## VI. Making Connections between Visual Arts and Other Disciplines

**Visual Arts Heritage/Integration.** Students will demonstrate a knowledge of the connections among the content of visual arts, other disciplines, and everyday life.

PreK-K	1–2	3–5	6–8	9–12	9–12 Advanced
	A. Distinguish	A. Compare and	A. Compare the	A. Compare the	A. Compare
	between	contrast	characteristics of	materials,	concepts and
	utilitarian and	characteristics of	works in two or	technologies,	techniques in the
	nonutilitarian	the visual arts	more art forms	media, and	visual arts with
	art.	and other arts	that have similar	processes of the	those in other
		disciplines.	subject matter,	visual arts with	disciplines and
		_	historical	those of other	express the
			periods, or	arts.	connections
			cultural contexts.		either orally, in
					writing, or in a
					work of art.
B. Begin to	B. Identify	B. Identify	B. Compare and	B. Compare and contrast issues and	
identify	connections	connections	contrast concepts	themes in the visual arts with those	
connections	between the	among the visual	and subject	in the humanities or the sciences.	
between the	visual arts and	arts, other arts	matter found in		
visual arts and	content areas	disciplines, and	the visual arts		
content areas	across the	content areas	with those in		
across the	curriculum.	across the	other disciplines.		
curriculum.		curriculum.			
		C. Recognize	C. Identify	C. Identify specific	c visual and
			visual arts	performing arts ca	
		opportunities in	careers and the	the knowledge and	l skills required for
		the visual arts.	knowledge and	these careers.	
			skills required		
			for specific art		
			careers.		

# **Visual Arts Glossary**

- **aesthetic/aesthetically.** Of or pertaining to the standards on which judgments are made about the beauty or creative merit of a work of art. Aesthetic awareness and perception can be both intellectual and emotional.
- **analysis/analyze.** The process of a dividing a whole into its component parts and examining the relationships between and among them.
- **art history.** The field of study that identifies and classifies works of art in cultural and chronological contexts.
- **elements and principles of design.** Color, shape, space, line, form, texture, emphasis, balance, proportion, movement, unity, variety, contrast, pattern/repetition in artworks.
- **expression.** The act of putting thoughts or feelings into images in works of art.
- **interpretation/interpret/interpretive.** The process of explaining, clarifying, or decoding the meaning of a work of visual art.
- **subjects/subject** matter. The particular aspects of the human condition—the object, circumstance, event, experience, or entity—that the artist focuses upon and elucidates in a work of art.

**technique.** A way of using creative materials and approaches to achieve a desired artistic result.